

Sri Sankaracharya's
Soundarya Lahari



Dr. Lanka Siva Rama Prasad



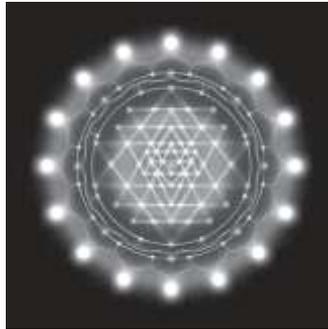
SRI SANKARACHARYA'S



SOUNDARYA LAHARI

THE WAVES OF BEAUTY

English Poetry with Commentary



Dr. LANKA SIVA RAMA PRASAD

Translator of Bammaera Potana's
SRI MAHA BHAGAVATHAM
(Abridged Version)

Sri Sankaracharya's Soundarya Lahari

The Waves of Beauty

(Poetry & Commentary)

Translated by Dr. Lanka Siva Rama Prasad

@Author

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SRI SANKARACHARYA'S



SOUNDARYA LAHARI
THE WAVES OF BEAUTY
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“Mother’s Beauty fills the sphere
Its waves of Bliss save us here”

Dr. LANKA SIVA RAMA PRASAD
Translator of Bammera Potana's
SRI MAHA BHAGAVATHAM
(Abridged Version)

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All the poems are explained by bringing out the hidden secrets of Science hitherto not much observed. The serpent power- Kundalini, six chakras, the various names of Mother and her association with natural wonders and mysteries like Aurora, lotus flowers, moon phases, cupid, mother goddess and other aspects are compared with various mythological deities of other civilizations in the world there by suggesting the ancientness of Sridevi the Mother of all gods and goddesses. Footnotes are given where ever necessary compiled from various sources including wiki .

**“Dhyayet padmasanastham vikasitavadanam padmapatrayatakshim
Hemabham pitavastram karakalitalasad hemapadmam varangim
Sarvalankara yuktam satata mabhayadam bhaktanamram bhavanim
Shrividyam shanta murttim sakala suranutam sarva sampatpradatrim”**

THE PRAYER OF A BUTTERFLY



(Butterfly Cycle)

Holding me up you woke me from my sleep when I was an egg in a dark hollow sky
You steered me in breaking the shell and to creep out on to the slender stem high
When I was destructive with my demonish appetite you incarcerated me low to lie
In my own cocoon, Mother! Now I am thy lovable butterfly kindly guide me to fly

Flying high in the mountains I took rest for a while on a divine tree exuding light
I dreamt myself as a human being roaming in the garden of oriental knowledge
Now I woke up in confusion, tell me Mother! Am I the philosopher Zhuāng Zi?
Or the butterfly flying low among the multitude of flowers inviting me to alight!

Alighting for delight burnt my legs with passion; I drifted from one flower to another
And lost the sense of direction; the spring season seems over, all the springs here
Began drying up; my wings are light, my feet became heavy from the pollen dust
I am certain to fall, Oh Mother! Grant me a bit of energy to slide along fast sans lust

Lust is the ingredient in these mundane pleasures that brings the edge of the sickle
Of the dark warrior close to the necks of the mortals; Mother! With the energy trickle
Leased to me I renewed my flight but my youthful ego squashed my inner commotion
I crossed the deserts and seas with the multitude accompanying me in that migration

Migrating to the distant lands in search of El Dorado and finding the pot of gold
At the other end of the rainbow in this old age offered me no solace; something
Somewhere, a void, a dark hollow, a silent symphony of sorrow is slowly shrinking
Me. Mother! I am back. Grant me some sleep in thy caring arms and protective hold

LANKA SIVA RAMA PRASAD



Prologue

Prof (Dr) G R Krishnamurthy*

I happen to read through “Soundarya Lahari” by SriShankaracharya rendered into English by Dr. L.S.R Prasad. In Sanskrit, the original is an all-time classic. Dr Prasad has translated it, nay transcreated it in English. The transcreation (in English Poetry) is as natural, as-spontaneous as-mystique and as-rhapsodic as original! Hence it comes as an authentic transcreation rather than a translation.

“Soundarya Lahari” is a philosophical, spiritual and mystique classic, nay treatise. Sri Shankara summarizes the whole process of “Ananda/Bliss” which is the Sumnum bonum of the Hindu-Life i.e, Moksha, Liberation/ Nirvana/ Kaivalyam.

Shankara describes the awakening of “Kundalini”, the serpentine power which is latent in the human body and mind. The awakening power starts from Moolathara Chakra and flows through: Swadhistana, Manipura, Anahatha, Vishuddha, and Ajnaa Chakra,- so as to culminate in reaching Sahasrara Chakra, which is the thousand petaled one in Cerebrum/ the penial gland, the third eye. The Sahasrara is the Centre of Divine bliss, unfailing bliss and nothing but all pervading consciousness, in other words, the Moksha or the liberation from the life bondages.

All Chakras are situated on the spine from the bottom tip to the cerebrum. A Chakra is nothing but a whirling vortex of energy at the conjunction point of the mind and the body. However, Mantra is the conglomeration of letters or words that have mystique and magical powers. Same way, Tantra is the procedure of the ritual performed to appease various deities as per the desires and “states of living” of the human beings.

The whole philosophy of life and the essential elements of life bliss (Ananda) and beauty (Soundarya) are described in hundred marvelous poems by Sri Shankara in Soundarya Lahari.

Amazingly, Dr Prasad is a brilliant student of Modern Science and a gifted surgeon too. For a person of his background, translating “Soundarya Lahari”, the classic for all times, is a daring into frightening world!

However, Dr Prasad’s transcreation of the classic has come so well, which even the seasoned scholars cannot think of to do, such a justice to the classic. May be it is the gift of intuition and the supreme force that guided Dr Prasad in this incredible achievement, nay a unique achievement and an everlasting too.

The appendixes comprise glossary of some critical Sanskrit words and a note of time division according to Hindu classics and a note on precious stones which help the reader immensely in understanding the classic in English.

The Culmination in the divine insight of Dr Prasad as a poet is, when he presents himself as the castaway- the author meaning, he is only an instrument, a third person, whom the all pervading power chose to accomplish this transcreation. This humility of the poet is possible only for a “yogi”.

Dr Prasad has done an immense service to all those who have interest in Indian Philosophy and spirituality, but who cannot read Sanskrit classics in original. This English version of “SoundaryaLahari” is a magnum-opus in Indo-Anglian literature.

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ABOUT THE BOOK

Indian religious thought is believed to have had an unrecorded beginning and is aptly endorsed in the claim that the ‘Vedas’ or the Hindu religious scriptures were rendered to holy sages of the distant past through ‘Asareera Vani’ or the voice of the celestials and hence known as ‘Shrutis’.

The sages in their sacred hermitages were far removed from life and activity of the commoner. As a result their transcendental experiences, the ‘Sutras’ needed time to spread and this could not happen without the intervention of scholars and intellectuals, most significantly preachers and preceptors.

Sankara was destined to be born among the commoners. He had the divine ordain to take up the holy mission of spreading the message of the ‘Sutras’, in order that the people may realize the ‘Atman’, ‘Brahman’ and the ultimate reality.

It was the 8th century and the stage was all set for Sankara. The Indian religious thought had just then come out of a formative phase and was about to enter the scholastic phase. Sankara did not waste time. He sought ‘sanyasa’ at a very early age, and approached a mentor for gaining an in-depth knowledge of the ‘sastras’. His acumen triggered a passion in him to master the Brahma sutras, Upanishads and Bhagavad-Gita. Within a short time he began to write commentaries, called the ‘Bhashyas’ which have progressed to adorn the cusp of Indian philosophical writing.

As he trekked along from place to place, Sankara sought out leaders of other schools of ‘Vedanta’ and established his philosophy of ‘Advaita’. Sankara Bhagavatpada or Adi-Sankara or Sankaracharya is revered and worshipped by scores of disciples who hold the view that the Supreme Mother, the Parasakthi granted Sankara, Her ‘Darshan’ in appreciation of

‘Soundarya Lahari’ rendered extemporaneously in chaste Sanskrit. In other words, all those who read and chant the hymns of Sankara will derive the blessings of the Goddess in ample measure.

Dr. L.S.R. Prasad gives us the precious experience of understanding the hymns of Adi-Sankara’s ‘Soundarya Lahari’, in this extraordinary book,”Sri **Sankaracharya’s SOUNDARYA LAHARI, the Waves of Beauty, English Poetry with Commentary**”. While translating Slokas or hymns (also in Devanagere script with meanings for each Sanskrit word included) in lucid English, Dr. Prasad adds lustre by using the choicest of words from the wealth of his vocabulary. He supplements each hymn with a commentary replete with information which is well researched and documented.

Here is an example:

In one of the hymns (no. 58, p.72) Sankara is captivated by the ‘apanga vyasango’ meaning stretched eye glances of the Mother Supreme thus:

*Aralam te paliyugala-magarajanyatanaye
Na kesa-madhatte kusumasara kodanda-kutukam
Tirascino yatra sravanapatha-mullnyya vilasan
Apanaga vyasango disati sarasandhana dhisanam.*

Dr.Prasad’s translation or ‘Trans poetry’ goes like this:

*Oh. The great mountain king’s daughter! By observing the
mesmerizing splendour
Of thy earlobes whoever not compare it with the Manmatha’s bow grandeur?
The side glances from your mystic eyes engaged in reaching them, do
they not
Craft an illusion of the flower arrows applied to the bow of the
love God..what?*

The last two lines of the stanza testify Prasad’s poetic skills.

In the commentary that follows, Dr.Prasad narrates the story of ‘Kama’ or ‘Manmatha’ and draws comparison with similar Gods from Greek and Roman mythologies. The book has a plethora of such stories about every God of the Hindu pantheon and every phenomenon of Arts, Science, Religion, Philosophy and Culture in the briefest description possible.

In the hymn 79 (p.93), Sankara admires the ravishing and luxurious beauty of the Mother. He refers to Her 'Stanata-bharena' and 'Namanmurte' in awe. Dr. Prasad in his commentary defines the concept of mother and mother-hood and traces its origin from the Stone Age 25000 years ago and later its worship by the Sumerians, Babylonians, Phrygians, Syrians, Lebanese, Greeks, and Romans across the world in time and space.

Thus every hymn of Sankara from 1 to 100 is analysed threadbare to arouse reader's curiosity and at the same time appreciate Sankara's impeccable Sanskrit phraseology.

Also the book includes a glossary, with meanings to special phrases, a brief life-history of Sankaracharya, significance of Shri Chakra and as a bonus, a very useful section at the end that exemplifies the power of chanting 'Soundarya Lahari.'

Dr. Prasad has painstakingly gleaned the material from a wide diversity of sources and has made the book complete in all aspects. **In essence there is no query in the Sankara's composition that is unanswered, or a term that is unexplained.**

I am indebted to Dr. L.S.R. Prasad for giving me the rare opportunity of drawing illustrations for the book.

- Dr. S. Jayadev Babu





Prof. S. SOMASUNDARAM.

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Sir Theagaraya College,
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SOUNDARYA LAHARI

The arrival of Adi-Sankara was an epochal event of enlightening impact. He was the poet and the preacher of Advaita philosophy, seeing God in all and all in God. His poetry divine in origin is the utterance of deep and heartfelt truth. Sankara preserved with felicity the beauty of the solemn language, Sanskrit. He recorded the happiest experiences of his mind and revealed the loveliness of the Great Mother.

In a world where men live their lives as if this world were be the-all and end-all, Sankara answered social questions in religious terms. From celestial centre came his inspiration. He poured forth spontaneously his songs. The more Sankara felt of poesie, the more he became like mother in love and power. What a painter does by means of colour Sankara did with words to picturize the beauty of the benevolent mother from head to foot in fairest poem. Sankara substantiated Sakthi, the all pervasive *plenium continuum*.

In fine enthusiasm he rolled his eyes to glance from heaven (head) to earth (foot) and from earth to heaven to fully view the Mother of all to Whom he owed his existence. To every man his mother is the most beautiful woman who brought him to the world and gave him the first taste of milk, music, language and every other good thing. The child begins to call its mother 'Amma', or 'ma' and its toothless mouth creases into smile on seeing its mother. Amma is a word which is one with 'Om'. Amma means beauty, breast and feeding milk. Amma is the only one which when properly intoned produces a tear provoking effect. The great mother's illustrious acts portrayed by Sankara infuse high rapture. The spirit of beauty springs up in the words of his poems. It is sweet to drink at his poetic fountain of 'Soundarya Lahari', *the waves of beauty that weave our way to bliss*.

Dear Dr. L.S.R. Prasad,

A poet is born. By nature he comes from his mother's womb. It is impossible to devise any scheme of education for the development of poetical geniuses. Sir, I am excited to read your book. You are a true poet endowed with the picturing power of mind, ability of rhythmical expression and creative faculty of artistic construction of verses and finding of elevated and lofty pleasure in the feeling of poesy.

A poetical tempest arose in you and continues to sway the world with its strange muse in the stirring wind. The scenes your phrases create carry poetic fire. Your poetry is the language of worship and is in itself strength and joy.

The fame poetry brings lasts for ever. Your good rapture is founded in your literary work of learned length and it promotes happiness of mankind. The most famous live in their songs. Your poetic work will endure. An earthly immortality belongs to your poetic portrayal of the Great Divine mother's beauty in English. "SRI SANKARACHARYA'S SOUNDARYA LAHARI, The Waves of Beauty, English Poetry with Commentary" is a book to remember for life.

- Prof. SOMASUNDARAM

SOUNDARYA LAHARI

THE WAVES OF BEAUTY

The master poet, the proponent of Advaita doctrine, the teacher par excellence, the philosopher numero uno, the greatest devotee of Sridevi and the founder of one of the three famous trirreligion branches of Hindu philosophy

Sri Sankaracharya

in this incomparable poem of Soundarya Lahari lauds the beauty of the Primordial Mother and explains the non difference between Her and Sadaasiva the Purusha or parabrahmaan thus proves the essence of the Advaita doctrine.

These precious gems of poems hundred are perfectly incorporated in the magnificent gold necklace of Soundarya Lahari. Some experts consider the first 41 poems explain the secrets of the occult science Kundalini hence they mention them under the heading- **Ananda Lahari- the waves of Bliss**. As the remaining poems greatly describe the enchanting beauty of the Goddess this part is called—
Soundarya Lahari. The waves of Beauty.

Many critics like Kaivalyasrama, Bhaskararaya, and Lakshmidhara pundits did not accept this sort of division and supported the argument that all those poems are written by Sankaracharya may be in different times. Sikharinee vruttha is the style used in all the poems with 17 letters of sanskrit with yathi or separation into 6, 11 letters in two parts. '*Rasairu thrais chinna ya ma na sa bha la gah*'- Sikharinee-

All the poems exude the divine ambrosia in each and every line and the prime letters being concealed and hidden with such care that all the poems are to be read and reread with care and devotion to understand them. The silent and profound reader shall find the mysticness overpowering him sooner he starts savoring the poesy nectar drop by drop. The warmth of the Mother's holy presence slowly comes in to the experience of the devoutful reader who loses himself in the bliss that he never had a chance prior.

This nature is formed by the various permutations and combinations of the basic elements five- air, water, fire, earth and sky- represented in various forms of deities- air- with the yellowish green color of life given by the Sun; water- represented with the white color of Siva; fire- with the red color of the energy of Mother (Hanuma the energetic one also with the same color); Earth- with the reddish yellow color of Ganesha and sky- with the blue color of Vishnu- and the idea of consecrating the five idols in temples is based on this secret principle.

The ancient thought process percolated from generations to generations evolved in to various subliminal principles and rituals and people with various

perspectives adopted different forms of the **divine pair** into varied deities controlling the various portfolios of nature. The staunch believers of various sects glorified their own idols and ideas and many times belittling the others. Thus in timeline one thought dominated the remaining ones and ruled the roost. Poets and philosophers did their own share in establishing their respective views and visions deeply into the minds of the truth seekers and commoners.

In Kenopanshad it is clearly mentioned that the Mother Uma is the real reason behind the victory of the five basic elements or deities. The followers or devotees of Sakthi the energy believe that without her help even the great Siva too can not do any thing on his own and they worshipped her in various forms of images such as Katyayani, Vijaya, Kali; Kaapaali, Karaali, Mahaakaali, Chandi, Chaamundi, Durga, Uma, Kousiki, Kadambavanavaasini, Kaalthaaravaasini; Mahishaasuramardini, thripurasundari, Lalitha, Aruna, Ambica, Paarvathi, Hymavathi, Raajeswari, Gayatri, Annapoorna, Para, Chitkala, Samvithkala, Rakthadanthika, Sathakshi, Saakambari, Bheemadevi, Bharaamari, Durgaadevi, Sailaputhri, Brahmachaarini, Chandraghanta, Kooshmandaa, Skandamatha, Kaalaraathri, MahaaGouri, Siddhidhathri and other names in various occasions like navaraatri or nine nights festivals.

Mantra is the conglomeration of letters or words that have mystic and magical powers. By chanting them it is believed that the deity of that particular mantra is awakened or called on to the presence of the devotee to bless him and grant him the wishes. Tantra is the procedure or the ritual performed to appease the deity. It is science, a mode that expands the knowledge. Vedas are the knowledge of divine origin and the Aagamas are the tantras that explain the Vedas, themselves originated in Vedas.

The various tantras of Sakthi are- tantras of saatwika, yamala of raajasa, daamara of Taamasa. Basically Sakthi tantras are divided in to Koula and Samaya. Koulas adopted the external worship. They perform various rituals that are mentioned in to 64 ways which gradually evolved or degenerated in to gory and unacceptable acts of Kaapaalika, Kshapanika, Digambara, Aghora etc types. Some worshipped the idols and images, others the genitalia of a beautiful woman wandering in nude in grave yards, accepting meat, fish, wine, posture and sex with devotion- ma kaara panchakam-

'Matsyo maamamsam cha madyam cha mudraa maithuna meva cha makaara panchakam jneyam vaamaachaara visaaradaiah'

Samaya sect devotees practice the inner path and try to wake up the Kundalini energy that is in dormant state in Moolaadhaara chakra and lift it up to Sahasraara to attain the divine bliss.

'As the salt dissolves in water and camphor in fire, so the self dissolves in the Eternal'-and that is the essence of the Hindu philosophy.

- Let this mortal clay be the immortal God.-(Rig Veda VIII-9). With the dawn of scientific age and the availability of modern paraphernalia and gadgets the inevitable correlation and comparison of past knowledge with present scientific theories opened new vistas in proposing new dimensions in the never ending human quest in search of truth and utopia.

Here the correlation of six chakras and the renowned Kundalini energy with the modern scientific discoveries shall be mentioned in brief and the noble reader can go in to the intricacies by consulting the available authorities on the subject.

‘A chakra is a whirling vortex of energy at the conjunction point of the mind and body’

‘Moolaadhaaram guda sthaanam Swaadhishtanam tu mehanam, Naabhisthu Manipooraaakhyam, Hrudayaabjam anaahaatham, Taaalu moolam visuddhakhyam, Ajnaa cha nitalaambujam, Sahasraaram Brahmaarandhram ityaagama vido viduh’-

1. Moolaadhaara chakra= Root support or Root chakra- is situated at the base of the spine in the coccygeal region of gonads and the pelvic plexus. Implicated with the sexual dysfunctions, sense of smell and the vitality of the legs. Four petalled, fire red color, Lum beejakshra- prime letter; Saakini deity is the ruler. Ssa, sha, sa, ha are the letters of the petals. Controls the bones of the body. In this chakra shines the sleeping Kundalini, fine as the fibre of the lotus stalk, like the spiral of a conch shell, her shining snake- like form goes three and a half times as a strong flash of young lightning, humming like a swarm of love- mad bees.
2. Swaadhishtana chakra= one’s own place- balancing the fluids in the body- related to adrenals, kidneys, and hypogastric plexus. Implicated in anemia, edema, anuria, polyuria, the vitality of arms and the sense of taste. Controls fat of the body. Six petalled, reddish yellow, watery nature, Vum beejakshara, Raakini the deity. Ba, bha, ma, ya, ra, la are the six letters; Vishnu also the deity of this chakra.
3. Manipoora chakra= ‘gem city’- Solar plexus- the Sun’s place- asso. with pancreas, spleen, liver. Sometimes it is called as second brain. Implicated with butterflies in the stomach, ulcers, gall stones, emotions and the vitality of eyes as and anus. Ten petalled, blue color, Rum as the beejakshara, Dhaakini or Laakini is the preceding deity. Da, dha, mna, ta, tha, da, dha, na, pa, pha, are the ten letters. Controls the flesh of the body. Rudra is also the ruler.
4. Anahatha chakra = ‘unstruck sound’- cardiac plexus and thymus gland- mainting heart and lungs, procreative genital function and tactile response from the skin. Twelve petals, Yam beejakshara, air nature, Kaakini is the preceding deity. Ka, kha, ga, gha, ijnya, cha, chha, ja, jha, ini, ta, tha, are the 12 letters. Blood is controlled by this chakra. Sound without touch.

5. Vishuddha chakra= purity center- asso. With thyroid, parathyroid glands, pharyngeal plexus, vocal cords, speech disorders, deafness.
Sixteen petalled, white color, sky nature, Hum beejaakshara, Haakini deity
AA, aaa, e, ee, u, uu, ru, ruu, ye, I, o, ou, um, uha are the 16 letters
Sadaasiva is the ruler too, controls the skin of the body.
6. Ajna chakra= command centre- between eye brows, pituitary gland is related to this chakra. Overseers the ductless glands
Two petalled, Hum, Ksham are the beejaaksharas, yellow color, Haakini deity Controls bone marrow of the body.

Sahasrara chakra or the thousand petalled one is the cerebrum and also the pineal gland the third eye. 50 letters in 20 rows are arranged in this center.

When Kundalini the energy rises and flows up from one chakra to another finally reaching the sahasrara the resulting bliss is indescribable and gives psychic powers or Siddhis. These powers are beautifully described in Soundarya Lahari – Mooladhara- 10,41 poems; Swadhishtaan- 39; Manipoora- 40; Anaahatha- 38; Visuddha- 37; Ajna – 36; Sahasrara- 9.

In between Ajna and Sahasrara, nine more micro chakras are centers are described-1. moon 2. half-moon, 3. nirodhika- break 4. naada- sound 5. naadaantha- end of the sound 6. Sakthi- energy 7. vyaapika- emanation 8. samanaa- equal 9. unmana- up Above them is the great aperture or Brahma randhra which is further classified in to emptiness, total emptiness and void or absolute emptiness.

When the Kundalini power transcends from the Ajna to Sahasrara a series of ten visions and ten musical sounds emanate in to the devotee as he practices the tantra. The visual orbs are 1. viyath- sky; 2. tamo- darkness; 3. megha- clouds; 4. vidyuth- lightning; 5. taraa- stars; 6. jyothi- light; 7. surya- sun; 8. Chandra- moon; 9. vahni- fire; 10. hiranmaya- golden

The musical notes are 1. chini- tinkle bells; 2. chini chini- jingle bells; 3. ghata-temple bell sounds; 4. sankha- conch sound; 5. tantri- string sounds; 6. taala- cymbal sounds; 7. venu- flute; 8. bheri- kettle-drum; 9. mrudanga- drum; 10. megha- clouds All these sounds slowly disappear in to the Para sound or the prime sound.

According to yogic philosophy in our body there are 72000 channels that transmit energy from the spinal cord or Merudanda- brahmadanda. 101 channels are important in the heart. Sushamna is the prime one that goes up. The total channels are nadis = 72,72,06,201. in them 14- Sushumna, Pingala, Ida, Saraswathi, Poosha, Varuna, Hasthijihwa, Yasaswani, Alambusa, Kuhoo, Viswodaara, Thapawani, Sankhinee, Gandhaara-; Ida- moon channel; Pingala- sun channel flanks Sushumna left and right sides respectively.— *Darsanopanishad*.

To indicate these three nadis or channels the learned men wear the sacred thread in three rows. The sikha or the tuft of hair indicates the Sahasrara. Tridanda

indicates the three deities, three glands of Moon, Sun and Fire. They wear kaashaaya or red color dress and carry kamandala the water pitcher indicating the Moolaadhaara chakra— *Siddhantha rahasya*.

Mantras- magic chant- the clear form of Sound formed either by the fusion of the letters or by the friction of the things. The prime sound is considered as Kundalini power which has four forms. 1. Para; 2. Pasyanthi; 3. Madhyma; 4. Vaikhari Para is situated in Kundalini, from it rises Pasyanthi or Vaama that brings out the universe. Madhyma is the knowledge taking the form of prime letters or beejaaksharas and finally Vaikhari dons the forms of the letters in daily use.

Ka ye ee la hreem ha sa ka ha la hreem sa ka la hreem sreem- 16 letter chant. An example of a magic chant or mantra. *Iyem kleem souh-* three letter mantra. In Bhaavanopanishad this body with nine apertures is compared with Sri chakra. ‘Deho devaalayam proktho jeevo devah sanaathanah that tejoth ajnaana nirmaalyam soham bhaavena poojayeth’

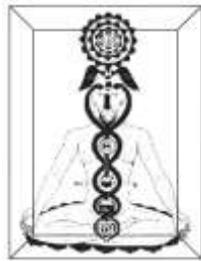
In Samaya school of thought Bindu is the totality of six chakra symbolizing the principle energy Kundalini rising to reach the Sahasrara chakra the abode of bliss. Naada or the sound is that accompanies the energy and their union in the Sahasrara completes the journey.

Koula sect worships the image of the Mooladhaara chakra and they revere the external shapes in their practices. For them the natural act is the first step to reach the ultimate happiness.

All these intricacies are beautifully described by Sri Sankaracharya the adept in Samaya sect in this seminal poem Soundarya Lahari and the enchanting beauty of the Mother is described in picturesque way in these poems hundred.

I ventured to bring out the glory of that great work close to the reader in English language. Incidentally he may observe the similarities and nearness of many Sanskrit words to the original English proving the fact of their place in the Indo European family of languages. The remaining explanations were given along with the original and translation poems when and wherever they are necessary.

It is Her kindness that propelled me to start and complete this job and Her protective arms and Her glances are always with me through out this endeavor.



- *Dr. Lanka Siva Rama Prasad*

SOUNDARYA LAHARI



**Om shrimata shrimaharagyi shrimatsimhasaneshvari
Chidagni kundasambhuta devakarya samudyata**

“Sinduraruna vigraham trinayanam manikyamauli sphurat
Tara nayaka shekharam smitamukhi mapina vakshorham
Panibhyamalipoorna ratna chashakam raktotpalam bibhratim
Saumyam ratna ghatastha raktacharanam dhyayet paramambikam”



ANANDA LAHARI- THE WAVES OF BLISS

शिवः शक्त्या युक्तो यदि भवति शक्तः प्रभवितुं
न चेदेवं देवो न खलु कुशलः स्पन्दितुमपि।
अतस्त्वाम् आराध्यां हरि-हर-विरिन्वादिभि रपि
प्रणन्तुं स्तोतुं वा कथ-मक्रत पुण्यः प्रभवति

శివః శక్త్యా యుక్తో యది భవతి శక్తః ప్రభవితుం
న చేదేవం దేవో న ఖలు కుశలః స్పందితుమపి .
అతస్త్వామారాధ్యాం హరిహర విరించాదిభిరపి
ప్రణంతుం స్తోతుం వా కథమక్రత పుణ్యః ప్రభవతి

Śivaḥ śaktyā yukto yadi bhavati śaktaḥ prabhavitum
na cedevaṃ devo na khalu kuśalaḥ spanditumapi|
atastvām ārādhyāṃ hari-hara-virincādibhi rapi
praṇantum stotum vā katha-makrta puṇyaḥ prabhavati 1

Oh Mother! Without your support even the ancient one Siva is powerless
He executes the great work of creation only when you both function as unity
You are the power and energy¹ that is revered by the great many and trinity
How I, an ignoramus, with these simple hymns, be able to laud thy greatness!

Siva= the supreme one beyond illusions; the purusha; Sakthi = divine energy or Nature or prakrithi; yukthah= in combination; Prabhavithum= able to create the worlds; saktah= capable of; Na cheth= if not so; devah= the deity; khalu na kusalah= is no more capable; Spandī tu mapi= even to respond; athah= that's why; twam= you; Virinchi = Brahma- the creator; Hari = Vishnu- the protector; Hara = Siva- the destroyer; aaraadhyaam= revere, worship; Hari, Hara, Virinchi= Trinity the three phases of purusha; Prananthum= to salute; sthothum va= to laud; Akrutha punyah= earning good in the past; Katham= how; prabhavathi= of generating.

According to Kaameswara Suri this hymn of benedictory invocation has inner meaning and so he explained it in 14 ways keeping in mind of Vedanta, Sankhya, srividya, beejakshara, yantra, pranava etc.
This hymn is enriched with the mystic prime letter 'K' cryptically symbolizing the ancient one Siva. 'Sienz swapne Sivah'- -Siva the one beyond dreams and illusions.

¹ The Sanskrit word *Shiva*-, (*śiva*) is an adjective meaning "auspicious, kind, gracious". As a proper name it means "The Auspicious One",. The word **Shakti** means divine feminine; energy/force/power, and Durga is the warrior aspect of the Divine Mother. Other incarnations include Annapurna and *Karuṇamayi* (*karuṇa* = kindness). Durga's darker aspect Kali is represented as the consort of the god Shiva, on whose body she is often seen standing. The single word AUM (ॐ) (or OM) is known as the pranava mantra (प्रणव मंत्र) and is perhaps the most significant mantra in Hinduism. It is known as the primary (or seed) or pranava mantra (or bija mantra) because it contains the seed for all other mantras within itself. AUM is also referred to in some texts as the primordial sound

तनीयांसुं पांसुं तव चरण पङ्केरुह-भवं	తనీయాంసుం పాంసుం తవ చరణ పంకేరుహభవం
विरिञ्चिः सञ्चिन्वन् विरचयति लोका-नविकलम् ।	విరించీ: సన్చిన్వన్ విరచయతి లోకానవికలమ్ ,
वहत्येनं शौरिः कथमपि सहस्रेण शिरसां	వహత్యేనం శౌరి: కథమపి సహస్రేణ శిరసాం
हरः सङ्क्षुद्-यैनं भजति भसितोद्धूल नविधिम्	హర: సంక్షుద్వైనం భజతి భసితోద్ఘాలన విధిమ్

Tanīyāṃsuṃ pāṃsuṃ tava caraṇa paṅkeruha-bhavaṃ
virinchiḥ sañcinvan viracayati lokā-navikalam |
vahatyenaṃ śauriḥ kathamapi sahasreṇa śirasāṃ
haraḥ saṅkṣud-yainaṃ bhajati bhasitoddhūla navidhim

2

The dust particle on your lotus feet inspires the creator Brahma to do his work
The same one is sustained with strain on his thousand- hooded head, by Shouri
The destroyer of all the worlds Siva anoints himself with the same dust spark
The Trinity recognized it as the divine source for their practice and theory

Taniyamsam= a particle; Pamsum= dust particle; Thava charana Pankeruha bhavam= of your lotus feet; Virinchi= Brahma the creator; ‘virinchi virachayathi prapamcham’;
Sanchinvan= earned; Lokan= all the worlds; Avikalam= without any mistakes;
Virachayathi= creating; Shouri= Vishnu the protector- ‘Devakinandanah Shourih-
‘Sahasraseersah purushou’; Kathamapi= with much strain; Venam= the same particle of dust; Sirasam sahasrena= on his heads thousand; vahathi= bear, carry; Harah= Siva the destroyer; ‘Anthakaale prapamcham haratheethi Hara; samkshuthya= making it as powder; Bhasitha uddoolana vithim= anointing on his body; bhajathi= pray

The dust on the lotus feet of the Mother is the source of energy to the Trinity- Brahma (Virinchi), Hari (Vishnu or Shouri), and Hara (Siva) to perform their duties of creation of saatwik nature, prtotection of rajasa nature and destruction of tamasa nature respectively. Kaameswara Suri explains the above hymn in this way differing from Kaivalyasrama who tried to explain quoting Dattatreya. -the lotus feet are four. Sattva- white; rajasa- red; misrama- mixed; nirvana- colorless. Kapila sage’s Sankhya; Kanaada’s Vaiseshika; modern atomic theory² can be explained with this hymn where the minute particle is the basis for the creation, sustenance and destruction of the Universe.

² In chemistry and physics, **atomic theory** is a theory of the nature of matter, which states that matter is composed of discrete units called atoms, as opposed to the obsolete notion that matter could be divided into any arbitrarily small quantity. It began as a philosophical concept in ancient Greece (Democritus) and India and entered the scientific mainstream in the early 19th century when discoveries in the field of chemistry showed that matter did indeed behave as if it were made up of particles.[Atomos= indivisible- Greek] The **Trinity - Trimurti** is a concept in Hinduism "in which the cosmic functions of creation, maintenance, and destruction are personified by the forms of Brahmā the creator, Vishnu the maintainer or preserver, and Śhiva the destroyer or transformer." These three deities have been called "the Hindu triad" or the "Great Trinity", often addressed as "Brahma-Vishnu-Maheshwara

अविद्याना-मन्त-स्तिमिर-मिहिर द्वीपनगरी
जडानां चैतन्य-स्तबक मकरन्द श्रुतिझरी ।
दरिद्राणां चिन्तामणि गुणनिका जन्मजलधौ
निमग्नानां दंष्ट्रा मुररिपु वराहस्य भवति

అవిద్యానామంతస్తిమిర మిహిర ద్వీపనగరీ
జడానాం చైతన్య స్తబక మకరంద శ్రుతిరురీ .
దరిద్రాణాం చింతామణి గుణనికా జన్మజలధౌ
నిమగ్నానాం దంష్ట్రా మురరిపు వరాహస్య భవతి

Avidyānā-manta-stimira-mihira dvīpanagarī
jaḍānām caitanya-stabaka makaranda śrutijharī |
daridrāṇām cintāmaṇi guṇanikā janmajaladhau
nimagnānām daṁṣṭrā muraripu varāhasya bhavati

3

That dust particle, The Sun City island glow to the people in pitch darkness,
The nectar flow of consciousness from the divine flowers to earthly dimness
Mother! A treasure of gold and precious stones to the people sans wealth
The saving horn of the holy hog to those plunged into the sea of life and death!

Avidyanam= ignorant ones; antahthimira= the darkness inside; Mihira dweepa nagari=
the city island of sun rays; Jadanaam= to the less intelligent ones, ignorant people, dim;
Chaitanya= consciousness; sthabaka= the flower bouquet in the hands
Makaranda= nectar; srithi jhari= flowing stream; Daridranaam- to the poor;
chinthamani= the precious stone; Guna nika= many wishes; janma jaladhau= the sea of
life; Nimagnanaam= sink; damshttra = horn, teeth; Muraripu= the slayer of the Mura
demon - Vishnu; Varaahasya³= his holy hog incarnation; bhavathi.= In you mother!

In this hymn the prime letter 'iem' beejaakshara is encrypted. According to
Narasimhaswamy and Kaameswara Suri the triple knowledge or trayeemayi vidya
described in Tripurarnavam as Vagbhava- Kaamaraaja- Sakthi seeds, this 'iem' is the
first of the three. Trayee is the name for three Vedas. In Mundakopanishad the
difference between paraa vidya⁴ - the real knowledge and aparaa vidya the illusive,
mundane knowledge is described. This hymn beautifully describes the powers of the
Mother to bless her devotees with Dharma- the course of conduct; Artha- the
riches and prosperity; Kaama- the desires; and Moksha- the final beatitude- the
four attainments.

³ **Varaha** is the third Avatar of the Hindu Godhead Vishnu, in the form of a Boar. He appeared in order to
defeat Hiranyaksha, a demon who had taken the Earth (Prithvi) and carried it to the bottom of what is
described as the cosmic ocean in the story. The battle between Varaha and Hiranyaksha is believed to have
lasted for a thousand years, which the former finally won. Varaha carried the Earth out of the ocean
between his tusks and restored it to its place in the universe. Vishnu married Prithvi (Bhudevi) in this avatar
⁴ The knowledge that leads to **Self Realization** is called **Para Vidya** (Great or Divine Knowledge) and
everything else is called **Apara Vidya** or Knowledge of Material world (wordly knowledge).- Muṇḍaka
Upaniṣad.

त्वदन्यः पाणिभया-मभयवरदो दैवतगणः
 त्वमेका नैवासि प्रकटित-वरभीत्यभिनया ।
 भयात् त्रातुं दातुं फलमपि च वांछासमधिकं
 शरण्ये लोकानां तव हि चरणावेव निपुणौ

త్వదన్యః పాణిభ్యామభయవరదో దైవతగణః
 త్వమేకా నైవాసి ప్రకటిత వరాభీత్యభినయా ,
 భయాత్ త్రాతుం దాతుం ఫలమపి చ వాంఛాసమధికం
 శరణ్యే లోకానాం తవ హి చరణావేవ నిపుణౌ

Tvadanyaḥ pāṇibhayā-mabhayavarado daivatagaṇaḥ
 tvamekā naivāsi prakaṭita-varabhītyabhinayā |
 bhayāt trātuṃ dātuṃ phalamapi ca vāṃchāsamadhikam
 śaranye lokānāṃ tava hi caraṇāveva nipuṇau

4

All those lesser gods they project impressive hand signs of protection
 The most powerful Goddess you do not exhibit such postures of action
 O Savior! Your holy and most revered feet are more able and competent
 To decimate the fears in the needy and to grant them the wishes abundant

Tvadanyah= other than you; paani bhyam = two hands; Abhaya varado= the signs
 protection and blessing; Daivatha gana= the other gods; Twameka= you only;
 Naivaasi= not so; Prakatitha= expressing; Varaabhitya abhinayaa= those hand signs
 Bhayaath = from fear; trathum= to save; dathum = to give; Phalamapicha= the fruits of;
 Vaancha samadhikam= more than the desired wishes; Saranye= o savior! Nipunow=
 more efficient, capable; Lokaanaam= in all the worlds;
 thavahi charanaaveva= your lotus feet

Sridevi the goddess is the ultimate refuge⁵ to the assemblage of the lesser gods
 and all the worlds. Wearing paasa- noose, ankusa- goad, ikshu- sugarcane, baana-
 arrow- in her four hands she blesses her devotees with her divine splendour and
 magnificence. She shows no trivial hand signs like the other gods who are capable of
 bestowing minor wishes only to their faithful devotees. This hymn according to
 some pundits indicates the Baalaa mantra- magic chant- 'iem kleem souh'.

⁵Devī is the Sanskrit word for Goddess, used mostly in Hinduism, its related masculine term is deva. Devi is synonymous with Shakti, the female aspect of the divine, as conceptualized by the Shakta tradition of Hinduism. She is the female counterpart without whom the male aspect, which represents consciousness or discrimination, remains impotent and void. As the female manifestation of the supreme lord, she is also called Prakriti, as she balances out the male aspect of the divine addressed Purusha. Devi is the Supreme Being in the Shaktism tradition of Hinduism. Devi embodies the active energy and power of male deities (Purushas), such as Vishnu in Vaishnavism or Shiva in Shaivism. Vishnu's shakti counterpart is called Lakshmi, with Parvati being the female shakti of Shiva.

हरिस्त्वामारध्य प्रणत-जन-सौभाग्य-जननीं
पुरा नारी भूत्वा पुररिपुमपि क्षोभ मनयत् ।
स्मरौ॒पि त्वां नत्वा रतिनयन-लेहयेन वपुषा
मुनीनामप्यन्तः प्रभवति हि मोहाय महताम्

హరిస్తామారాధ్య ప్రణత జన సౌభాగ్య జననీమ్
పురా నారీ భూత్వా పురరిపుమపి క్షోభమనయత్ .
స్మరౌఽపి త్వాం నత్వా రతి నయన లోహ్యేన వపుషా
మునీనామప్యంతః ప్రభవతి హి మోహాయ మహతామ్

Haristvāmāradhya praṇata-jana-saubhāgya-jananīm
purā nārī bhūtvā puraripumapi kṣobha manayat |
smaropi tvām natvā ratinayana-lehyena vapuṣā
munīnāmapyantaḥ prabhavati hi mohāya mahatām

5

Oh Mother! Blessings and riches in plenty on your devotees, you rain
By worshipping you, the majestic Vishnu became a gorgeous maiden
And the heart of the tri-city destroyer agitated like a leaf and fallen
The invisible Manmatha created delusional anxiety in the sage stubborn

Tvam aradhya= having worshipped you; Pranatha Jana sowbhagya jananeem = you bless your devotees; Puraa= once, formerly; Harih= Vishnu; Naaree bhootwaa= became a woman; Puraripumapi= the destroyer of the three puras or cities too
Kshobham anayath=agitated mind; Smaropi= the love god Manmatha too;
Twam na twa= revering you, having bowed to you; Lehyena vapushaa = with the body visible to; Rathi nayana= the eyes of Rathi- the consort of Manmatha
Mahathaam = great, powerful; Muneenaam api = sages; Anthah= in their minds
Prabhavathi hi = capable of; mohaaya= inciting desire;

During the churning of milky ocean⁶ Vishnu transformed himself into a most beautiful, alluring and enchanting woman⁷ and entranced the agitating demons and placated them, obtained the pot of ambrosia, made all demons and deities sit in rows, distributed the ambrosia to the deities and ditched the demons. Siva wished to see that enchantress, Vishnu the numero uno prestidigitator obliged, Siva's long standing enemy in waiting Manmatha the cupid took the opportunity making the tri city destroyer lose his heart and mind, and the illusion overpowered him. All this became possible because of the blessings of the Mother bestowed on her devotees Vishnu, Siva and Manmatha. Achyuthananda observes the beejaakshara of Saadhya- siddhasana magic chant- 'hreem kleem blem' - are encrypted in this hymn.

⁶ In churning of the Ocean of Milk Mount Mandaranchal was used as the dasher (churning tool), and Vasuki, the king of serpents, became the churning rope. The gods held the tail of the snake, while the demons (Asuras) held its head, and they pulled on it alternately causing the mountain to rotate, which in turn churned the ocean. Once the mountain was placed on the ocean, it began to sink. Vishnu in his second incarnation, in the form of a turtle Kurma, came to their rescue and supported the mountain on his back
⁷ **Mohini**, in Hindu mythology, is the name of the only female Avatar of the god Vishnu. She is portrayed as a *femme fatale*, an enchantress, who maddens lovers, sometimes leading them to their doom. She appears as a form of Vishnu, acquires the pot of Amrita (an elixir of immortality) from thieving asuras (demons), and gives it back to the Devas (demi-gods), helping them retain their immortality

धनुः पौष्पं मौर्वी मधुकरमयी पञ्च विशिखाः
वसन्तः सामन्तो मलयमरु-दायोधन-रथः ।
तथाप्येकः सर्वं हिमगिरिसुते कामपि कृपां
अपाङ्गाल्ते लब्ध्वा जगदिद-मनङ्गो विजयते

ధనుః పౌష్పం మౌర్వీ మధుకరమయీ పంచ విశిఖాః
వసంతః సామంతో మలయమరదాయోధన రథః ,
తథాప్యేకః సర్వం హిమగిరిసుతే కామపి కృపాం
అపాంగాల్తే లబ్ధ్వా జగదిదమనంగో విజయతే

Dhanuḥ pauspaṃ maurvī madhukaramayī pañca viśikhāḥ
vasantaḥ sāmanto malayamaru-dāyodhana-rathaḥ |
tathāpyekaḥ sarvaṃ himagirisute kāmapi kṛpāṃ
apāṅgālte labdhvā jagadida-maṅgo vijayate

6

Flower-woven bow in his fragile hand; black humblebees line as bow string;
Just five arrows of flowers; Vasantha the short lived spring season as adviser
The supple south wind his chariot of war; oh the daughter of the Himalayas!
Manmatha⁸ the bodiless warrior, alone with such weapons and gear is a victor
Of the worlds, only because you protect him with thy compassionate glances

Dhanuḥ pauspaṃ= the bow is of flowers; mourvee= the string; Madhukaramayee= the
line of black humble bees; Pancha visikhaa= five arrows; Vasanthah saamantho= the
spring season as adviser; Malaya maruda= the south wind; ayodhana rathah= the chariot
of war; Tathapi = with those weak armamentarium; yekah = he alone; Sarvam= every
thing; himagirisuthe= O the daughter of Himalayas! Kaamapi = immeasurable; kripaa=
mercy; Apaangetthe= by your side glances; labdwa= possessing; Jagadhidam = the entire
world; anango= Manmatha; vijayathe= gaining victory

A magnificent hymn! A weakling, bodiless one Manmatha could cause agitation in
everybody including the prime god because of Sridevi's kindness bestowed upon him.
In this poem 'kleem' is the beejaakshara or the cryptic letter. A similar poem is
there in Bhojaraajeeyam with the closing line of 'kriyaa siddhiḥ satthve bhavathi
mahathaam na upakarane'- when given as a poetic riddle by king Bhoja, four people
in a learnedman's family, comes out with three beautiful stanzas describing Agastya
sage- by father; Surya (sun)- by mother; Rama- by son; and Manmatha (cupid)- by
daughter in law respectively and also their personal problems and wishes.

⁸Manmatha (*churner of hearts*) or **Kāmadeva** is the Hindu deity of human love or desire. Other names
for him include: **Atanu** (*one without a body*), **Ragavrinta** (*stalk of passion*), **Ananga** (*incorporeal*),
Kandarpa ("inflamer even of a god"),^{[3][4]} **Manasija** (*he who is born of mind*, a contraction of the Sanskrit
phrase *Sah Manasah jāta*), **Madana** (*intoxicating*), **Ratikānta** (lord of Rati), **Pushpavān**, **Pushpadhanva**
(*one with bow of flowers*) or just **Kāma** ("longing"). Kamadeva, is son of Hindu goddess Sri and,
additionally, Pradyumna, Krishna's son is considered as incarnation of Kamadeva

क्वणत्काञ्ची-दामा करि कलभ कुम्भ-स्तननता	కృణత్కాంచీ దామా కరికలభ కుంభస్తన నతా
परिक्षीणा मध्ये परिणत शरच्चन्द्र-वदना ।	పరిక్షీణా మధ్యే పరిణత శరచ్చంద్ర వదనా ,
धनुर्बाणान् पाशं सुणिमपि दधाना करतलैः	ధనుర్బాణాన్ పాశం సుణిమపి దధనా కరతలైః
पुरस्ता दास्तां नः पुरमथितु राहो-पुरुषिका	పురస్తాదాస్తాం నః పురమథితురాహో పురుషికా

kvaṇatkāñcī-dāmā kari kalabha kumbha-stananatā
 parikṣīṇā madhye pariṇata śaraccandra-vadanā |
 dhanurbāṇān pāśaṃ sṛṇimapi dadhānā karatalaiḥ
 purastā dāstāṃ naḥ puramathitu rāho-puruṣikā

7

Fine ringing bells on the waistband; the beautiful body with a forward little
 Inclination by full bosom mimicking young elephant's head; slender middle;
 The glowing face of autumn season's full moon emitting bright moonlight;
 Bow, arrows, noose and goad as the weapons in thy hands elegant, Mother!
 The alter ego of the tri-city destroyer⁹! Emanate before us with thy splendor!

Kwanath kaancheedaamaa= with jingle bells on her waist band; Kari kalabha = young
 elephant; kumbha= pot, head; Sthanabharaa= breasts weight; Pariksheena= diminished;
 Madhye= middle; parinatha= matured; Sarathchandra = the moon of autumn season;
 vadanaa= face; Dhanurbaanaan= bow and arrows; paasam= noose; Srinumapi = elephant
 goad too; dadhaanaa= wearing;; Karathalaih= in her hands; Purasthaath= before us;
 Asthaam nah = emanate; puramathithura= the destroyer of tri- cities; Aho purushikaa=
 Oh! The alter ego of purusha!

This beautiful hymn indicates the issue of revering Sakthi and Siva as one entity as
 described in the first sloka- 'Sivah Sakthyaayuktho...'.The weapons of Sridevi as we see
 them as bow, arrows, noose and goad are the macro forms. The micro forms are the
 beejaksharas- bow- tham; five arrows- draam, dreem, kleem, bloom, saha; noose- hreem;
 goad-krom-; in the para form mind is the bow; five prime elements -air, water, fire, earth
 and sky are the arrows; sentiments and attachments are the noose; anger is the goad. The
 evolution of purusha (Siva) from nature (Sridevi) is suggested in this extraordinary poem

⁹ The demon **Taraka** had three demon children **Taarakaaksha**, **Kamalaaksha** and **Vidyunmaali**. These
 demon princes performed severe penances towards **Brahma** and won the gift of immense power. The boon
 that they received, granted them that they would live for a thousand years in three invincible, moving cities
 or forts (**Tripura**) and that they would be destroyed only by a cosmic arrow that would merge the three
 forts into one, and set them to fire. The demons, armed with this boon, wreaked havoc on the universe. At
 the end of the the stipulated time period, Siva created a bow and an arrow and a charriot with the various
 gods and goddesses and components of the universe. With Brahma as the charioteer, he sped across, and
 shot a single arrow of fire which destroyed the three cities.

सुधासिन्धोर्मध्ये सुरविट-पिवाटी-परिवृते
मणिद्वीपे नीपो-पवनवति चिन्तामणि गृहे ।
शिवकारे मञ्चे परमशिव-पर्यङ्क निलयाम्
भजन्ति त्वां धन्याः कतिचन चिदानन्द-लहरीम्

सुधा सिन्धोर्युद्धे सुरविटपि वाटी परिवृत
मणिद्वीपे नीपोपवनवती चिन्तामणिरुपे ,
शिवकारे मञ्चे परमशिव पर्यङ्क निलयाम्
भजन्ति त्वां धन्याः कतिचन चिदानन्दलहरीम्

sudhāsindhormadhye suraviṭa-pivāṭī-parivṛte
maṇidvīpe nīpo-pavanavati cintāmaṇi gr̥he |
śivakāre mañce paramaśiva¹⁰-paryaṅka nilayām
bhajanti tvāṃ dhanyāḥ katicana cidānanda-laharīm

8

Amidst the waters of the sea of ambrosia, among the celestial tree rows
In the diamond island, in the garden of the Kadamba plants, in the house
Of the philosopher's stone chintamani, on the bed of Siva, resting by his side
Only a lucky few can visualize thy splendor, an eternal stream of happiness tide

Sudhaa sindhor= the sea of ambrosia; Madhyen= middle, Suravitapi vaatee= the rows of divine trees; Parivrithe= surrounded by; Manidweepe= the island of precious stones; Neepopa= Kadamba trees; Vanavathi = garden; Chinthamani grihe= the house of philosopher's stone; Siva akaare= in the shape of Siva; manche= bed; Paramasiva= the primitive god; paryanka nilayaam= resting place; Bhajanthitwaam = you are revered; dhanyaah= gifted devotees; Kathichana= a few; chith= mind; Ananda lahareem= the tides of happiness.

This sloka illustrates not only the physical side of the beauty of the goddess but also the hidden mantras or magic chants of 44 mandira mantras according to 'Mahayoga paddathi' and Dindima. Koula sect follow the physical line and worship the goddess in human form, where as Samaya sect adopt the inner line or by waking up the Kundalini serpent by meditation. In this hymn the prime letters- kleem and hswouha- are encrypted to invoke kameswari and mahapretha respectively.

¹⁰ *Shiva* (the Benevolent) - the masculine or consciousness aspect of the ultimate bipolar Reality. *Shakthi* (Power) - the feminine or power aspect of the ultimate bipolar Reality, which polarizes Consciousness into "I" (*aham*) and this (*idam*) or subject and object, but without separating them dualistically. *Sadakhya* (That which is named Being [*sat*] or *Sada Shiva* (Ever Benevolent - the transcendental will (*iccha*) that recognizes and affirms "I am this", with the emphasis still on the subjective "I" rather than the objective "this" of the bipolar One. *Ishavara* (Lord) - the Creator, corresponding to the realization of "this I am", subtly emphasising the objective side of the One and thereby setting the stage for cosmic evolution.

महीं मूलाधारे कमपि मणिपूरे हुतवहं
 स्थितं स्वधिष्ठाने हृदि मरुत-माकाश-मुपरि ।
 मनोऽपि भ्रूमध्ये सकलमपि भित्वा कुलपथं
 सहस्रारे पद्मे स हरहसि पत्या विहरसे

మహిం మూలాధారే కమపి మణిపూరే హుతవహం
 స్థితం స్వాధిష్ఠానే హృదిమరుతమాకాశముపరి .
 మనోఽపి భ్రూమధ్యే సకలమపి చిత్వా కులపథం
 సహస్రారే పద్మే సహ రహసి పత్యా విహరసే

mahīm mūlādhāre kamapi maṇipūre hutavahaṃ
 sthitaṃ svadhiṣṭhāne hṛdi maruta-mākāśa-mupari |
 manopi bhrūmadhye sakalamapi bhityā kulapathaṃ
 sahasrāre padme sa harahasi patyā viharase

9

Earth's essence in the root chakra (mooladhara); water's virtue in the city gem (manipoora); fire's flare in the stomach stove (swadhistana); wind's wisdom In the heart lotus (anahatha); sky's supremacy in the neck region (visuddha) Mind's spirit in brow middle (ajna); Mother! You traverse them on Sushamna To reach the thousand petal lotus (sahasraara) and join Him in the stroll of joy

Maheem= earth; moolaadhaare= the root chakra; Kamapi= watery nature; manipoore= gem city; Hutha vahaam= fire's flare; Sthitham= stay; Swaadhishtaane= one's own place; Hridi= heart; marutham= air; Aakaasam= sky; Upari= chakra above- visuddha (purity) Manopi= mind's; bhroomadhye= in between eye brows; Sakalamapi= everything; bhithwaa= crossing; Kulapatham= on the path of Sushamna; Sahasraare= thousand; padme= lotus flower; Saharahasi= solitude; Patyaa= husband; Viharase= to go on pleasure walk

In this mystic hymn the great teacher Sankaracharya explains the intricacies of six chakras and their natures;- root chakra or mooladhara of earth nature with Beejaakshara- lum; gem city or manipoora of watery nature with -vum; stomach or Swadhishtaana or one's own place of fire nature with - rum; heart or anahatha of air nature with- yam; neck region chakra or visuddhi of sky nature with - hum beeaakshara also explains the Maheswara grammar rules of Sanskrit language. The ajna chakra of brow middle indicates the mind. The awakened Kundalini¹¹ serpent traverses the chakra six to reach Sahasrara of thousand petal one where the yogic practitioner experiences the unfathomable bliss and bright light, the place where the great mother takes a stroll with the prime lord Sadaasiva.

¹¹ **Kundalini** literally means *coiled*. In yoga, a "corporeal energy"- an unconscious, instinctive or libidinal force or Shakti, lies coiled at the base of the spine. It is envisioned either as a goddess or else as a sleeping serpent, hence a number of English renderings of the term such as 'serpent power'. The kundalini resides in the sacrum bone in three and a half coils and has been described as a residual power of pure desire. The kundalini rises from muladhara chakra up a subtle channel at the base of the spine (called *Sushumna*), and from there to top of the head merging with the sahasrara, or crown chakra. When kundalini Shakti is conceived as a goddess, then, when it rises to the head, it unites itself with the Supreme Being (Lord Shiva). Then the aspirant becomes engrossed in deep meditation and infinite bliss

सुधाधारासारै-श्चरणयुगलान्त-र्विगतितैः
 प्रपञ्चं सिञ्चन्ती पुनरपि रसाम्नाय-महसः।
 अवाप्य स्वां भूमिं भुजगनिभ-मध्युष्ट-वलयं
 स्वमात्मानं कृत्वा स्वपिषि कुलकुण्डे कुहरिणि

సుధాధారాసారైశ్చరణయుగలంతరవిగతితైః
 ప్రపంచం సించంతీ పునరపి రసామ్నాయ మహసః .
 అవాప్య స్వాం భూమిం భుజగనిభమధ్యుష్టవలయం
 స్వమాత్మానం కృత్వా స్వపిషి కులకుండే కుహరిణి

sudhādhārāsārai-ścaraṇayugalānta-rvīgalitaiḥ
 prapañcam sinñtī punarapi rasāmnāya-mahasah|
 avāpya svāṃ bhūmiṃ bhujaganibha-madhyuṣṭa-valayaṃ
 svamātmānaṃ kṛtvā svapiṣi kulakuṇḍe kuhariṇi

10

From thy lotus feet you flow as the divine nectar stream
 Give vitality to the world of the innumerable inner nerves team
 Regain energy of the full moon rays, you return back, to take
 Rest in the earth root chakra like a three and half turn curled snake¹²

Sudha= ambrosia; dharaasaaraih= flows, currents; Charana yugalanthah vīgalithai= flowing from your divine feet; Prapancham= world; cinchantheem= moistening; Punarapi= again; rasaamnaaya mahasaa= the moonlight streams; Avaapya twaam= regaining; bhoomem= from earth; Bhujaganibham= kundalini snake; adhyushta valayam= staying curled; Swamaathmaanam= in your true shape; krithwaa swapishi= sleep; Kulakunde= in the root chakra; kuharini= in the minute hole of the lotus

Kundalini power is described as a sleeping serpent in 3 ½ coils in Mooladhara or Root chakra. When woke up it starts as bindu and with each crossing of chakra its brightness and noise changes and multiplies. After the sixth pass Ajna chakra of mental plane the serpent power explodes to emanate in all the 72000 channels-nadis- nerves and unites with Sadaasiva in Sahasrara the thousand petalled abode. The yogic practitioner at this stage loses his consciousness and experiences bliss and the utmost happiness. Then the Kundalini power returns back to Mooladhara-root chakra and the yogi attains his normal conscious state. Serpent or snake is the source of energy and the symbol of vitality and regeneration in many mythologies. The snake eating its own tail looking like a ring is an ancient mediterranean symbol of creation and destruction. The modern scientist Kekule dreamt it in his sleep and applied it to the Benzene structure as a ring and solved the long standing problem - a mile stone in the history of organic Chemistry. Sigmond Freud considered the snake as a symbol of sex and desires.

¹² The arousing of kundalini is said by some to be the one and only way of attaining Divine Wisdom. Self-Realization is said to be equivalent to Divine Wisdom or Gnosis or what amounts to the same thing: self-knowledge. The awakening of the kundalini shows itself as "awakening of inner knowledge" and brings with itself "pure joy, pure knowledge and pure love."

चतुर्भिः श्रीकण्ठैः शिवयुवतिभिः पञ्चभिपि
 प्रभिन्नाभिः शम्भोर्नवभिरपि मूलप्रकृतिभिः ।
 चतुश्चत्वारिंशद्-वसुदल-कलाश्च-त्रिवलय-
 त्रिरेखभिः सार्धं तव शरणकोणाः परिणताः

చతుర్భిః శ్రీకంఠైః శివయువతిభిః పంచభిరపి
 ప్రభిన్నాభిః శంభోర్నవభిరపి మూలప్రకృతిభిః ,
 చతుశ్చత్వారింశద్ వసుదల కలాశ్చ త్రివలయ
 త్రిరేఖాభిః సార్ధం తవ శరణకోణాః పరిణతాః

Caturbhiḥ śrīkaṅṭhaiḥ śivayuvatibhiḥ pañcabhipi
 prabhinnābhiḥ śambhornavabhirapi mūlaprakṛtibhiḥ |
 catuścatvāriṁśad-vasudala-kalāśc-trivalaya-
 tirekhabhiḥ sārḍhaṁ tava śaraṇakoṅāḥ pariṇatāḥ

11

Four forms of Siva, five powers of his companion
 Basic elements nine, one eight petal lotus, sixteen
 Petal one- another, one tri-circle, one tri-line divine
 All forty four join to form your home the mystic one.

Chathurbhiih = four; srikanthaih= Siva forms; Siva youvathibhiih= the female forms of Siva; Panchabhirapi= five; Prabhinnaabhih = different; Sambho= Siva; Navabhirapi = nine; Triya = three; Moola prakrithibhiih= basic elements; Chatwaarimsath= forty four; Vasudala = eight petal; Kalaasra= sixteen petal; Thrivalaya= three circles; Thirekhaabhih = three lines; saartham= significant; Tava= your; sarana konaah= angles of abode; Parinithaah = develop in to.

This hymn briefly but lucidly describes the construction of Srichakra¹³ the mystic abode of Sridevi. Koula sect begins it by drawing the circle first and builds triangles nine with five pointing up and four downs- the nine birth places. This one is named as Samharakrama- the end as the beginning. Samaya sect starts with bindu and triangle and constructs Srichakra with four pointing up and five down triangles with total 43 angles. This method is described as Srushti or creation or the beginning. Rudrayamala and Arunopanishad of Taittheriya also explain the concept and intricacies of Srichakra. The nine birth places are the sources of the basic elements- twak- skin; asruk- blood; mamsa- flesh; asthi- bones; medas- fat; five of energy; Majja- marrow; sukra- semen; prana- life, jeeva- ovum, ozus—four of Siva; All nine are important for the creation of micro and macro cosms. The beejaakshara Sreem is encrypted in this hymn.

¹³ The **Sri Chakra** or **Shri Yantra** is a yantra formed by nine interlocking triangles that surround and radiate out from the central (bindu) point, the junction point between the physical universe and its unmanifest source. It represents the goddess in her form of Shri Lalitha Or Tripura Sundari, "the beauty of the three worlds". Four of the triangles point upwards, representing Shiva or the Masculine. Five of these triangles point downwards, representing Shakti or the Feminine. Thus the Sri Yantra also represents the union of Masculine and Feminine Divine. Because it is composed of nine triangles, it is known as the *Navayoni Chakra*. Together they to form 43 smaller triangles in a web symbolic of the entire cosmos or a womb symbolic of creation. Together they express Advaita or non-duality. This is surrounded by a lotus of eight petals, a lotus of sixteen petals, and an earth square resembling a temple with four doors

त्वदीयं सौन्दर्यं तुहिनगिरिकन्ये तुलयितुं
 कवीन्द्राः कल्पन्ते कथमपि विरिञ्चि-प्रभृतयः ।
 यदालोकौत्सुक्या-दमरललना यान्ति मनसा
 तपोभिर्दुष्प्रापामपि गिरिशा-सायुज्य-पदवीम्

త్వదీయం సౌందర్యం తుహినగిరి కన్యే తులయితుం
 కవీంద్రాః కల్పంతే కథమపి విరించి ప్రభృతయః .
 యదాలోకౌత్సుక్యాదమరలలనా యాంతి మనసా
 తపోభిర్దుష్ప్రాపామపి గిరిశ సాయుజ్య పదవీమ్

tvadīyaṃ saundaryaṃ tuhinagirikanye tulayitum
 kavīndrāḥ kalpante kathamapi viriñci-prabhṛtayaḥ |
 yadālokautsukyā-damaralalanā yānti manasā
 tapobhirduṣṭprāpāmapi giriśa-sāyujya-padavīm!

12.

Oh daughter of the mighty snow mountain! Beyond the creator
 Brahma and the mundane poets' word maze is thy beauty splendor!
 The celestial nymphs¹⁴ who wished to see your magnificence and grandeur
 Gain it by imagining divine union with Lord in their minds with wonder!

Twadeeyam= yours; saundaryam = enchanting beauty; Tuhinagiri kanye= O daughter of
 snow mountain!; Tulayathum= to compare; Kaveendraah= the best poets
 Kalpaanthe= creative; kathamapi= unable to describe ; Virinchi = Brahma the creator;
 prabhṛithayah= and others; Yathaalokyouthsukyaath= those who wish to see;
 Amaralalanaa= the celestial nymphs; yanthi= gain; manasaa= mind;
 Tapobhi = by penance; dushpraapaamapi = difficult to;
 Gireesa saayujya padaveem = the exalted union with Lord

This poem lauds the captivating beauty of Sridevi. Her divine charm is impossible
 to reproduce in words even to the creator of the worlds Brahma and other mortal
 and immortal poets. And it is even impossible to compare that beauty with any other
 thing. The celestial nymphs famed for their charms and beauty are too bewitched
 by her beauty and to savor it more they themselves imagine divine union with Siva in
 their minds and gain access nearer to her, the place difficult to obtain by any
 means of penance by anybody.

¹⁴ An **Apsara- Vidhya Dhari, Accharā** (Pāli) is a female spirit of the clouds and waters in Hindu and Buddhist mythology. English translations of the word "Apsara" include "nymph," "celestial nymph," and "celestial maiden." Apsaras are beautiful, supernatural women. They are youthful and elegant, and proficient in the art of dancing. They are the wives of the Gandharvas, the court servants of Indra.. As caretakers of fallen heroes, they may be compared to the valkyries of Norse mythology. Apsaras are said to be able to change their shape at will, and rule over the fortunes of gaming and gambling. Urvasi, Menaka, Rambha and Tilottama are the most famous among them. Apsaras are sometimes compared to the muses of ancient Greece, with each of the 26 Apsaras at Indra's court representing a distinct aspect of the performing arts. Apsaras are associated with water; thus, they may be compared to the nymphs, dryads and naiads of ancient Greece. They are associated with fertility rites.

नरं वर्षीयांसं नयनविरसं नर्मसु जडं

నరం వర్షీయాంసం నయనవిరసం నర్మసు జడం

तवापाङ्गालोके पतित-मनुधावन्ति शतशः ।

తవాపాంగాలోకే పతితమనుధావంతి శతశః

गलद्वेणीबन्धाः कुचकलश-विस्त्रिस्त-सिचया

గలద్వేణీ బంధాః కుచకలశ విస్త్రిస్త సిచయా

हटात् त्रुट्यत्काञ्च्यो विगलित-दुकूला युवतयः

హఠాత్ త్రుటయత్కాంచ్యో విగలిత దుకూలా యువతయః

naraṃ varṣīyāṃsaṃ nayanaviraśaṃ narmasu jaḍaṃ
tavāpaṅgāloke patita-manudhāvanti śataśaḥ |
galadveṇībandhāḥ kucakalaśa-vistrista-sicayā
haṭāt tṛuṭyatkāñyo vīgālita-dukūlā yuvatayaḥ!

13.

Geriatric, unromantic guy, looking like old quagmire dry withered
Shall become virile and Vis viva when blessed by thy kind glance;
Hundreds of lovesick women haunt him with hair tufts loosened
Slipped upper cloth, voluptuous attire and broken waist twines.

Naram= man; varsheeyamsam= geriatric may be; Nayana virasam= not attractive to looks; Narmasu jadam= inefficient in speaking love talk ; Tava apangaaloke pathitham= blessed by your visual attention; Anudhaavanthi= chase in craze; sathasah= in hundreds Galath= loosen; veneebandhah= hair knots; Kucha kalasa=breast pots; Visrastha cichayaah= slipped upper cloth; Hathath= sudden; Trityathkanchyo= loosen waist strings; Vigalitha= almost dropped; Dukoola= vestment; Youvathayah= young women folk.

Explaining the mystic power of the glances of Sridevi this stotra brings out the one of the common ambitions or wishes of the devotees Kaama or desire. This is described as **maadana prayoga**¹⁵. A way of attaining the lost virile powers or may be a magic chant of aphrodisiac. Kaama or desire is one of the four purusharthas the principal objects of human life and pursuit-dharma= the course of conduct; artha= riches; Kaama= desire; moksha= the final beatitude.

¹⁵ The Manmatha-kala- the Kama-kala indicating Thee,'klim', which, according to the DevanAgari script, is made up of one Bindu at the top, two Bindu-like curves on either side of the 'k' there under and what is there under, namely the]Bereft of the 'k' and 'l', this Bija becomes the Gupta-mahas arasvata-bija, namely 'im' which is made up of three Bindu-s, one above and two thereunder, the former indicating the Sun and the latter Fire and the Moon thereunder.] Which is of the form of 'e', ie the Yoni, and which is power in the form of the three Guna-s, ie the Universe which is the product of the union of Siva and the Sakti.taking- ie conceiving by the strength of meditation. Acc. To Arthur Avalon, Sir John George Woodroffe, Pūrṇānanda 13, 18, 19 slokas are said to treat of *Madana-prayoga* — that is, application for the third Purusartha or Kama (desire).

क्षितौ षट्पञ्चाशद्-द्विसमधिक-पञ्चाश-दुदके
हुतशो द्वाषष्टि-श्चतुरधिक-पञ्चाश-दनिले ।
दिवि द्विः षट् त्रिंशन् मनसि च चतुःषष्टिरिति ये
मयूखा-स्तेषा-मप्युपरि तव पादाम्बुज-युगम्

క్షీతో పట్నందాశదీ ద్విసమధిక పందాశదుదకే
హుతాశో ద్వాషష్టిశ్చతురధిక పందాశదనిలే ,
దివి ద్విఃషష్టింశన్ మనసి చ చతుఃషష్టిరితి యే
మయూఖాస్తేషామప్యుపరి తవపదాంబుజ యుగమ్

kṣitau ṣaṭpañcāśad-dvisamadhika-pañcāśa-dudake
hutaśe dvāṣaṣṭi-ścaturadhika-pañcāśa-danile |
divi diviḥ ṣaṭ triṃśan manasi ca catuḥṣaṣṭiriti ye
mayūkhā-steṣā-mapyupari tava pādāmbuja-yugam!

14.

Fifty-six rays of the earthly root chakra, fifty-two of the Aquarius manipoora Gemcity; Sixty-two of the fiery swadhishtana; fifty-four of the airy anahatha, Seventy-two of the sky-lane visudha; sixty-four of the mind-boggling ajna, Beyond these magnificent rays, O Mother! Stay thy divine lotus feet pair In the sahasrara the thousand petals pond, radiating vibrant rays everywhere

Kshithou= earthly; shatpanchaasath= fifty six; Dwisamadhika panchaasath= fifty two; udake= in water; Huthase= in fire; dwaashashtih= sixty two; Chathuradhika panchhasath = fifty four; anile= in air; Divi= in the sky; dwishat trimsath= 2 x 32= seventy two; Manasi cha= in the mind; chathushtashtih ithi ye= sixty four; Mayookhah= rays; teshamapi=for them; Upari= above; Tava= your; paadaambuja= lotus feet; yugam= pair!

In the text Bhairavayamalam it is described that when the whole world is devoured by darkness, from Bindu of Srichakra (the form of Sridevi) umpteen rays emanate and in them 360 rays - 108 from Agni the fire; 116 from Surya the sun; and 136 from Soma the moon- brighten the Universe. The rays in the root chakra moolaadhara and gem city manipoora (56+ 52= 108) are emanated via the Fire; above them are the swadhishtana and anahatha (62+ 54= 116) are via the Sun; beyond them are the sky visudha and mind ajna (72+64= 136) are via the Moon; total= 360 rays. From the innumerable rays emanated from the Bindu or the pond sahasrara where the lotus feet of Sridevi stays, 360 rays descend to the Universe through the moon, the sun and the fire generating the micro and macro cosms. According to some these 360 rays indicate the 360 days of the moon year¹⁶. Some describe them as the principal letters with beejakshara of the magic chants.

¹⁶ The number 360 is an extremely versatile number. In the ancient world, the number 6 and 60 were the base for most measurements and commerce. The 360-day calendar is a method of measuring durations used in financial markets, in computer models, in ancient literature, and in prophetic literary genres. It is based on merging the three major calendar systems into one complex clock, with the 360-day year as the average year of the lunar and the solar: 365.24 (solar) + 354.37 (lunar) = 719.61 ÷ 2 = 359.8 days rounded to 360. It is a simplification to a 360-day year, consisting of 12 months of 30 days each. To derive such a calendar from the standard Gregorian calendar, certain days are skipped. A circle is divided into 360 degrees for the purpose of angular measurement. 360° = 2 π rad is also called a round angle

शरज्ज्योत्सना शुद्धां शशियुत-जटाजूट-मकुटां
 वर-त्रास-त्राण-स्फटिकघुटिका-पुस्तक-कराम् ।
 सकृन्न त्वा नत्वा कथमिव सतां सन्निरदधते
 मधु-क्षीर-द्राक्षा-मधुरिम-धुरीणाः फणितयः

శరజ్జ్యోత్సనా శుద్ధాం శశియుత జటాజూట మకుటాం
 వర త్రాస త్రాణ స్ఫటిక ఘుటికా పుస్తక కరామ్ ,
 సకృన్న త్వా నత్వా కథమివ సతాం సన్నీరదధతే
 మధు క్షీర ద్రాక్షా మధురిమ ధురిణాః ఫణితయః

śarajjyotsnā śuddhām śaśiyuta-jatājūṭa-makuṭām
 vara-trāsa-trāṇa-sphaṭikaghuṭikā-pustaka-karām |
 sakṛnna tvā natvā kathamiva satām sannidadhate
 madhu-kṣīra-drākṣā-madhurima-dhurīṇāḥ phaṇitayah

15

Oh divine goddess! Thy beauty glowing like the lovely autumn moonlight
 The crescent moon brilliant in thy hair tuft, in your hands shining bright
 The book and the crystal rosary, thy symbolic gestures suggesting kindness;
 Poets thus visualize you once and blessed by you how can they fail to get
 The coveted gift of speech laced with honey, milk and grape fruit so sweet!

Sarath jyotsnaa= the moonlight in autumn; suddhaam= pure; Sasiyutha= with moon;
 jataajoota= in the tuft of hair; makutaam=top; Paratraasatraana= the hand sign of
 blessings; sphatika= crystal; Ghatikaa= rosary; pusthaka= a book; karaam= in the hands
 Sakrinnatwa natwa= those who submit themselves to you; Kathamiva = how; sathaam=
 to the blessed ones; sannidadhate= acquire; Madhu= honey; Ksheera= milk; draakshaa=
 grapes; madhura= sweet ; Madhureenaah phanitayah= such sweet talk or speech

Visualizing her beauty once is enough to the poets to gain the power of
 making the poetry of extraordinary caliber. Her enchanting beauty flowing
 like the autumn moon light, the crescent moon on her hair tuft glowing
 brilliant, the book and the crystal rosary shining bright in her hands, the
 symbolic postures suggesting protection and compassion and the poets
 whoever visualizes the goddess in that form are sure to get the power of
 writing out of the world poetry and the speech dipped in honey, milk and
 sweet grape juice. Pundits say in this hymn hidden is the saraswatha
 prayoga¹⁷. Those whoever chants it shall gain the power of the beejaakshara
 'iem' to become the poet extra ordinare.

¹⁷ In Vedic sacrifices, the Prayoga (operative) Mantras are taken from the Rig-Veda, Adhwaryu (priestly) from the Yajurveda and the Audgatra (singing) from the Samaveda. Tantra shastra do prescribe a prayoga called "Saraswatha kalpa prayoga". There is a leaf called "brAhmi" which is usually seen in northern himalayan regions. A sort of chyavanaprasha is prepared with this brAhmi leaf by chanting sAraswata mantras. This is given in small dosage to pregnant ladies.[advaita-org]

कवीन्द्राणां चेतः कमलवन-बालातप-रुचिं
भजन्ते ये सन्तः कतिचिदरुणामेव भवतीम् ।
विरिञ्चि-प्रेयस्या-स्तरुणतर-शृङ्गर लहरी-
गभीराभि-वर्गिभिः विदधति सतां रञ्जनममी

కవీంద్రాణాం చేతః కమలవన బాలాతప రుచిం
భజంతే యే సంతః కతిచిదరుణామేవ భవతీమ్ ,
విరించీ ప్రేయస్యాస్తరుణతర శృంగార లహరీ
గభీరాభిర్వర్గిభిః విదధతి సతాం రంజనమమీ

kavīndrāṇāṃ cetaḥ kamalavana-bālātapa-ruciṃ
bhajante ye santaḥ katicidarūṇāmeva bhavatīm |
virin̄ci-preyasyā-staruṇatara-śṛṅgara laharī-
gabhīrābhi-rvāgbhiḥ rvidadhati satāṃ rañjanamamī

16

The brilliant morning sunshine you emanate in their mind garden of lotus
Of the poets who submit to you, you are Aruna the morning dawn red glow;
They enthrall the audience by their charming words and romantic poetic opus-
The gift of the creator's spouse Saraswathi, -rising high tides in full moon flow

Kaveendraanaam= the master poets; chethah= mind; Kamalavana= the façade of lotus
plants; Baalaathaparuchih= the morning sunshine brilliance; Bhajante= pray;
Ye santhah= those learned men; kathi chith= some; Arunaam= the morning twilight red
color; eva bhavatheem= of you; Virinchi = Brahma, the creator; preyasyah= his consort
Saraswathi¹⁸; Tharunathara= youthful; srungaralaharee= romantic waves of prosodies;
Gabheeraabhih= prosaic; vaagbhi= lines or words; vidadhathi = making;
Sathaam= good people; ranjanamamee = pleasing

By meditating the goddess in the form of Aruna the morning dawn red glow the
poet devotees gain the power of enriching their compositions and speeches with
the most enchanting and romantic words and lines. Pundits understand that this
hymn is filled with the power of Vagbhavakoota and Kaamarajakoota ¹⁹magic chants
that bestows the devotee with the power of silvery speech and alluring physical
attraction.

¹⁸ In Hinduism **Saraswati** [?], is the goddess of knowledge, music, arts, science and technology. She is the consort of Brahma, also revered as His Shakti. The name *Saraswati* came from "saras" (meaning "flow") and "wati" (meaning "a woman"). So, Saraswati is symbol of knowledge; its flow (or growth) is like a river and knowledge is supremely alluring, like a beautiful woman. She is depicted as beautiful fair Goddess with Four arms, wearing spotless white saree and seated on white lotus. She is also known as "Sharada" (meaning "autumnal"), "Vani" and "Vagdevi" (both meaning "speech").

¹⁹ The vagbhava kuta, kamaraja kuta and shakti kuta are all parts of the panchadashakshari. The very form of the four Vedas that arose from the Vagbhavkuta. The famous 15 letters Devi mantra known as Panchadasakshari Mantra: **Ka E Aie La Hreem Ha Sa Ka Ha La Hreem Sa Ka La Hreem**

सवित्रीभि-र्वाचां चशि-मणि शिला-भङ्ग रुचिभि-
 र्वशिन्यद्याभि-स्त्वां सह जननि सञ्चिन्तयति यः ।
 स कर्ता काव्यानां भवति महतां भङ्गिरुचिभि-
 र्वचोभि-र्वाग्देवी-वदन-कमलामोद मधुरैः

సవిత్రిభిర్వాచాం శశిమణి శిలాభంగ రుచిభిః
 వశిన్యాద్యాభిస్తాం సహ జనని సంచింతయతి యః .
 స కర్తా కావ్యానాం భవతి మహతాం భంగిరుచిభిః
 వచోభిర్వాగ్దేవీ వదనకమలామోద మధురైః

savitribhi-rvācāṃ caśi-maṇi śilā-bhaṅga rucibhi-
 rvaśinyadyābhi-stvāṃ saha janani sañcintayati yaḥ |
 sa kartā kāvyānāṃ bhavati mahatāṃ bhaṅgirucibhi-
 rvacobhi-rvāgdevī-vadana-kamalāmoda madhuraiḥ!

17.

Those who envisage you as the high priestess of the 'Vasini' like magic crafts
 Radiating the illuminating rays of moonstones and worship you in their hearts
 You bless them with the resources of varied poetic styles and sculptural drafts
 To produce the greatest epics that gets the nod of Saraswathi the goddess of arts.

Savithree! = Oh mother! Vaachaam= to the speech; sasimani = moonstone;
 Silaabhangaruchibhih= illuminated in crystal white; Vasinyaathabhih saha = magic crafts
 of overpowering; twaam = to you; Janani = mother²⁰!; samchinthayathiyah= submit
 prayers; Sa= he; karthaa= makes; kaavyaanaam bhavathi= poetic compositions;
 Mahathaam= famous; bhangi ruchibhih= beautiful gestures
 Vachobhih= and words; vaagdevee= the goddess of poetry- Saraswathi
 Vadana kamala= lotus face; amoda = accepted; maadhurai= sweetness

Vasini, kaameswari, modini, vimala, aruna, jayini, sarveswari, koulini are the eight
 powerful goddesses that grant will power, desires, pleasures, peace, romance,
 victory, wishes and high birth respectively. Yoginis are twelve = vidya, rechika, mochika,
 amrutha, deepika, jnaana, apyayini, vyaapini, medha, vyomaroopa, siddharoopa, Lakshmi
 yoginis that bestows the devotees with studies and sciences, vision, liberation, immortality,
 light, knowledge, satiety, emanation, intelligence, skyform, accomplishments and riches-
 respectively. Aakarshini -deities of attraction are of gandha- sweet smell; roopa- beautiful
 form; Rasa- taste; sparsa- touch appreciating qualities
 All these Vasini and other priestesses are the attendants of Sridevi. Some consider these
 deities as the forms of the letters of Sanskrit alphabet. Sridevi grants the power of the
 prime letters to her devotees in composing excellent poetry.

²⁰ In one of the religious traditions of India, there are 8 major forms of Devi, the Goddess. These are known as the **Ashta Matrikas** (8 Mothers.) Each of these has 8 attendants and so we arrive at the number, 64. Each of the 64 can be further correlated to the currents or winds of the human "etheric" body, or viewed as a type of neurotic or unproductive tendency (if not balanced by the others.) They are Brahma, Maheshvari, Aindri, Kaumari, Vaishnavi, Varahi and Chamunda,

तनुच्छायाभिस्ते तरुण-तरणि-श्रीसरणिभि-
 दिवं सर्वा-मुर्वी-मरुणिमनि मग्नां स्मरति यः ।
 भवन्त्यस्य त्रस्य-द्वनहरिण-शालीन-नयनाः
 सहोर्वश्या वश्याः कति कति न गीर्वाण-गणिकाः

తనుచ్ఛాయాభిస్తే తరుణ తరణి శ్రీసరణిభిః
 ద్రివం సర్వాముర్వీమరుణిమనిమగ్నాం స్మరతి యః ,
 భవన్త్యస్య త్రస్యద్వనహరిణ శాలీన నయనాః
 సహోర్వశ్యా వశ్యాః కతి కతి న గీర్వాణ గణికాః

tanucchāyābhiste taruṇa-taraṇi-śrīsarāṇibhi-
 rdivam sarvā-murvī-maruṇimani magnāṃ smarati yaḥ |
 bhavantyasya trasya-dvanahariṇa-śālīna-nayanāḥ
 sahorvaśyā vaśyāḥ kati kati na gīrvāṇa-gaṇikāḥ!

18.

Whoever perceives and worships you as the primary source of the light divine
 That illuminates the sky and earth with the twilight red hue of morning shine
 Gains the charm of attracting the most beautiful and alluring water nymphs
 The divine belle Urvasi likes with the alarming eyes of frightened antelopes.

Tanuh = body; chayaabhi= shadow; te= yours; Tharuna tharani= morning sun; sree
 saranibhih= the path of rays; Divam= sky; sarvaamurvee= all the earth;
 Arunima nimagnaam = covered by the twilight red shade of morning
 Smarathiyah= remember in prayer; Bhavanth= yield; yasya= to him
 Trasyath= alarmed; vana= forest; harina= antelopes; Saleena nayanaah= shy eyes;
 Sahurvasyaa= the celestial nymphs like Urvasi²¹; Vasyaah= submit;
 Kathikathi= like many; na= no! Geerwaana ganikaah= the divine belle of heavens!

The divine belles or the water nymphs are the most beautiful women in all the worlds. Urvasi
 the best of all is born from the thighs of Vishnu the protector and the other nymphs are
 created by Brahma the creator. As they belong to the divine world their eyes donot blink
 (animisha). But when they find the devotee who visualizes Sridevi as the stunning red hue of
 the morning dawn, the eyes of these bewitching ladies too move in quick succession like the
 alarmed eyes of the deer or antelope, mesmerized by the charm Sridevi bestowed upon her
 devotees. Scholars presume that the second part of Kaamarajakoota japa is described in
 this hymn. In Norse mythology Valkyries are the voluptuous women who guide and invite the
 dead warriors in to Valahalla to dine with the God Odin.

²¹. There are two types of Apsaras; Laukika (worldly), of whom thirty-four are specified, and Daivika
 (divine), of which there are ten. Urvasi, Menaka, Rambha and Tilottama are the most famous among
 them. The Rig Veda tells of an Apsara who is the wife of Gandharva; however, the Rig Veda also
 seems to allow for the existence of more than one Apsara. The only Apsara specifically named is
 Urvashi. An entire hymn deals with the colloquy between Urvashi and her mortal lover Pururavas
 Later Hindu scriptures allow for the existence of numerous Apsaras, who act as the handmaidens
 of Indra or as dancers at his celestial court.

मुखं बिन्दुं कृत्वा कुचयुगमध-स्तस्य तदधो
हरार्धं ध्यायेद्यो हरमहिषि ते मन्मथकलाम् ।
स सद्यः सङ्क्षौभं नयति वनिता इत्यतिलघु
त्रिलोकीमप्याशु भ्रमयति रवीन्दु-स्तनयुगाम्

ముఖం బిందుం కృత్వా కుచయుగమధస్తస్య తదధో
హరార్ధం ధ్యాయేద్యో హరమహిషి తే మన్మథకలామ్ ,
స సద్యః సంక్షోభం నయతి వనితా ఇత్యతి లఘు
త్రిలోకీమప్యాశు భ్రమయతి రవీందు స్తనయుగామ్

mukhaṃ binduṃ²² kṛtvā kucayugamadha-stasya tadadho
harārdhaṃ dhyāyedyo haramahiṣi te manmathakalām |
sa sadyaḥ saṅkṣobhaṃ nayati vanitā ityatilaghu
trilokīmapyāśu bhramayati ravīndu-stanayugām

19

Thy beautiful face as the divine bindu, the pair of breasts as the circles below
And the triangle beneath as the love station of Siva thus whoever worship thee
creates agitation in woman folk is a mean avowal; Oh goddess! Your devotee
mesmerizes even the tri-world damsel with sun and moon as her breasts duo

Mukham= face; bindum= a point, drop; kritvaa= consider; Kuchayugam= the pair of
breasts; adhah tasya= below that; Tadatho= beneath; Haraartham= the half of Siva;
Dhyayethyo= who prays; Haramahishi= the consort of Siva; Te = yours;
manmathakalaam= the act of love; Sa = he; sadyasya= soon; Samkshobham= the
agitation in the mind; Nayathi= obtain; vanithaa= women; Ity= that word; athi laghu= so
mean; Trilokeemapi= in all the three worlds; Aasu= immediately; Bhramayathi= in the
state of illusions; Raveendu= the sun and the moon; Stana = breasts; yugam = pair

Scholars believe that this hymn explains the procedure of alluring women in to the
fold of the seeker(maadana prayoga) who envisages the image of the woman's face
in the bindu, breasts in the circles and inner part in the triangle and chants 'kleem'
beejakshara in that image expressing his wish to gain her. Chatussathi, Sapthasathi,
Sanathkumarasamhitha and other books too explain some of these procedures.
Dram, dreem, kleem, bloom, sah are the beejaaksharas that indicate the five arrows
of cupid or Manmatha. Imagining them in the face, shoulders both, between the
breasts and in the inner part respectively and whoever meditates about his desired
woman as the part of Aruna the morning dawn red hue gains his wish immediately.
Rudrayamala also explains this method of enchanting and winning over the loved
ones or woman in question.

²²*Bindu* is a Sanskrit term meaning "point" or "dot". The feminine case ending is bindi which denotes a small ornamental, devotional and/or mystical dot that is cosmetically applied or affixed to the forehead. In Hinduism Bindu refers to an aspect of the anatomy of the 'subtle body' composed of 'drops' (Tibetan: *tikle*; *tigle*; *thigle*) and 'winds' (Tibetan: *rLung*)

किरन्ती-मङ्गेष्यः किरण-निकुरुम्बमृतरसं
 हृदि त्वा माधत्ते हिमकरशिला-मूर्तिमिव यः ।
 स सर्पाणां दर्पं शमयति शकुन्तधिप इव
 ज्वरप्लुष्टान् दृष्ट्या सुखयति सुधाधारसिरया

కిరంతీమంగేష్యః కిరణ నికరుంబామృతరసం
 హృది త్వామాధత్తే హిమకరశిలా మూర్తిమివ యః ,
 స సర్పాణాం దర్పం శమయతి శకుంతాధిప ఇవ
 జ్వరప్లుష్టాన్ దృష్ట్యా సుఖయతి సుధా ధారసరయా

kirantī-maṅgebhyaḥ kirāṇa-nikurumbamṛtarasaṃ
 hṛdi tvā mādhatte himakaraśilā-mūrtimiva yaḥ |
 sa sarpāṇāṃ darpam śamayati śakuntadhipa iva
 jvarapluṣṭān dṛṣṭyā sukhayati sudhādhārasirayā

20

In his inner heart whoever visualizes you as a glowing image of moonstone emitting rays of ambrosia, removes the serpents pride and poison terrible Like the lord of birds Garuda; His cool glances imbue serenity from the divine Sudhadhara sira the moonlight base, takes away the pain of the fevers horrible

Kiranthem= describing; angebhyah= from the body parts; Kirana= rays; Nikurumba= heap of; amritharasam= ambrosia; Hrudi= in the heart; twam=you; adhathe= wearing; Himakara silaamoorthym Iva = like the moonstone sculpture Yah= he; Sa=that man; sarpaanaam= serpents; Darpam= style, vigor; Samayathi= diminishing; sakunthaadhipa iva = like the lord of birds-Garuda²³ Jwarapluštaan= suffering from fever; drushtyaa= just by looking Sukhayathi = giving happiness; sudhaadhaaraa= streams of nectar; sirayaa = nerve

In this hymn the power of Garuda prayoga is described. The person who imagines the magnificence of Sridevi as the stack of moonlight rays emanating from the moonstone sculpture, gains the power to remove the pride and poisonous effects of the terrible serpents, like the lord of birds Garuda. He is also capable of eliminating the pain and suffering caused by the dreaded fevers just by his soothing looks that suffuse from the Amrutha nadi or sudhadharasira the moonlight base that is Sridevi. In Chatussathi this Garuda prayoga is explained well in greater detail.

²³ The **Garuda** "eagle" is a large mythical bird or bird-like creature that appears in both Hindu and Buddhist mythology. From an Indian perspective, Garuda is the Hindu name for the constellation Aquila and the Brahminy kite is considered to be the contemporary representation of Garuda. In Hindu religion, Garuda is known as the eternal sworn enemy of the Nāga serpent race. The image of Garuda is often used as the charm or amulet to protect the bearer from snake attack and its poison, since the king of birds is an implacable enemy and "devourer of serpent". Garuda Vidya is the mantra against snake poison to remove all kinds of evil

तटिल्लेखा-तन्वीं तपन शशि वैश्वानर मयीं
निष्ण्णां षण्णामप्युपरि कमलानां तव कलाम् ।
महापद्मातव्यां मृदित-मलमायेन मनसा
महान्तः पश्यन्तो दधति परमाह्लाद-लहरीम्

తటిల్లేఖా తన్వీం తపన శశి వైశ్వానరమయీం
నిష్ణ్ణాం షణ్ణామప్యుపరి కమలానాం తవ కలాం ,
మహాపద్మాటవ్యాం మృదితమలమాయేన మనసా
మహాంతః పశ్యంతో దధతి పరమాహ్లాద లహరీమ్

taṭillekhā-tanvīm tapana śaśi vaiśvānara mayīm
niṣṇṇām ṣaṇṇāmapyupari kamalānām tava kalām |
mahāpadmātavayām mṛdita-malamāyena manasā
mahāntaḥ paśyanto dadhati paramāhlāda-laharīm

21

Those who perceive thy image in their purified minds devoid of illusions
As the lightning spark wire and the amalgamation of sun, moon and fire
Staying brilliantly in the great lotus forest above all the six other mansions
These glorious people gain the waves of the most exalted happiness attire

Thatillekhaa= lightning; tanveem= body thapana = sun; Sasi= moon;
Vaiswaanara= fire god; mayeem= shaped; nishannam= staying; shannam= six Vupari=
above; kamalaanaam = lotuses; tava= your; kalaam= shining phase
Mahaapadma= a great lotus; atavyaam= a forest; Mriditamalamaayena= removed
illusions and wastes; manasaa= mind; Mahaanthah= the sages; pasyantho= joy; dadhathi=
wearing; Paramaahlaada= the most exalted happiness; lahareem = waves

This hymn is important for the yogic practitioners who perceive Sridevi in the
micro form. As the sparkling wire of lightning, brief but extensive, shining bright as
the combination of sun, moon, and fire, sitting pretty in the thousand petal lotus
forest, Above the six other glowing gardens (chakra) the glorious yogis who
visualize Sridevi in that form are gaining the waves of most exalted happiness.
Scholars consider this stotra explains the panchadasakshari - **ka ae ee la hreem
ha sa ka ha la hreem sa ka la hreem** - a 15 letter mantra the magic chant.
When placed in vishnupadma, mooladhara, manipoora, swadhishtana, anahatha,
visuddhi, lambikagra, ajna, indu, ardhachandra, rodini, naada, naadaantha, sakthi,
vyapika, samanaa, unmana, Sahasrara - the beejakshara mingle with other one
above finally reaching vyapika from there samanaa to unmana and finally reaching
Sahasrara to join Sadaasiva²⁴ tattva the ultimate bliss.

²⁴ Sadāsīva= The affirmation at this level is "I am this Universe". The accent here falls on "I". The focus is on the subject. Here Śiva manifests as sovereign will - *ichhā śakti*. Beings residing on this level are called *mantra-maheśvara* (great lords of the mantras). On *sadāsīva tattva* objectivity exists only in a very incipient form. Here the universe is said to be vague (*asphuṭa*) and dominated by the experience of "I-ness" (Kṣemaraja)

भवानि त्वं दासे मयि वितर दृष्टिं सकरुणां
इति स्तोतुं वाञ्छन् कथयति भवानि त्वमिति यः ।
तदैव त्वं तस्मै दिशसि निजसायुज्य-पदवीं
मुकुन्द-ब्रम्हेन्द्र स्फुट मकुट नीराजितपदाम्

భవాని త్వం దాసీ మయి వితర దృష్టిం సకరుణాం
ఇతి స్తోతుం వాంఛన్ కథయతి భవాని త్వమితి యః .
తదైవ త్వం తస్మై దిశసి నిజసాయుజ్య పదవీం
ముకుంద బ్రహ్మేంద్ర స్ఫుట మకుట నీరాజితపదామ్

bhavāni²⁵ tvam dāse mayi vitara dr̥ṣṭim sakaruṇām
iti stotum vāñchan kathayati bhavāni tvamiti yaḥ |
tadaiva tvam tasmai dīśasi nijasāyujya-padavīm
mukunda-bramhendra sphuṭa makuṭa nīrājītapadām

22

I am your servant! Bless me! Rain on me your rays of compassion
Whoever says these words with devotion, even before he finishes
The words 'Bhavaani, twam'- Mother! You grant him his wishes
And deliverance at your lotus feet that receives the wave-offering
From the crowns, of Vishnu, Brahma, and Indra, bright and glowing

Bhavaani= the consort of Siva or Bhava; twam= your; Daase= servant;
Mayi= in me; vithara= give; drishtim= vision; sa karunam= with kindness;
Ithi= like this; sthothum = to praise; vaanchan= to wish; Kathayathi= speak; Bhavaani
twam = Oh Mother Bhavaani! You!; Ithi yah= who ever say these words;
Ta daiva= by the time they spoke; twam= you; tasmai= to them; Disaasi= giving;
Nija saayujya= immersing in glory, beatitude; Padaveem= place; Mukunda= Vishnu;
Brahma= the creator; Indra= the king of gods; sphuta= bright glowing; Makuta=crowns;
Neeraajitha padaam= shiny waves offered feet

Saayujya or mukthi or salvation or beatitude is of 4 types. 1. Saalokya= reaching the
place of the God; 2. Saameepya= nearness to God; 3. Saaroopya= attaining the form
similar to God; 4. Saayujya= intimate union with the God; out of these four
Saayujya is the best. Dwaitha sect prefers saameepya; visishtadwaitha sect
prefers saaroopya where as adwaitha followers prefer saayujya salvation.
Bhavani! Twam! This line in this hymn is considered equivalent to the Mahavaakya or
the greatest lines in the scriptures such as 'aham brahmaasmi'; 'tatwamasī' ...

²⁵ **Bhavani** is a ferocious aspect of the Hindu goddess Parvati. Bhavani means "giver of life", the power of nature or the source of creative energy. In addition to her ferocious aspect, she is also known as *Karunaswaroopini*, "filled with mercy". Bhavani was the tutelary deity of the Maratha leader Shivaji, to whom she presented a sword, Bhavani Talwar. A temple to Bhavani at Tuljapur in Maharashtra, dates back to the 12th century. The temple enshrines a meter-high granite icon of the goddess, with eight arms holding various weapons. She also holds the head of the demon Mahishasura, whom she slew in the region which is the present day Mysore

त्वया हत्वा वामं वपु-रपरितृप्तेन मनसा
 शरीरार्धं शम्भो-रपरमपि शङ्के हतमभूत् ।
 यदेतत् त्वद्रूपं सकलमरुणाभं त्रिनयनं
 कुचाभ्यामानमं कुटिल-शशिचूडाल-मकुटम्

త్వయా హృత్వా వామం వపురపరితృప్తేన మనసా
 శరీరార్థం శంభోరపరమపి శంకే హృతమభూత్ ,
 యదేతత్ త్వద్రూపం సకలమరుణాభం త్రినయనం
 కుచాభ్యామానమ్రం కుటిల శశి చూడాల మకుటమ్

tvayā hṛtvā vāmaṃ vapu-raparitṛptena manasā
 śarīrārdhaṃ śambho-raparamapi śaṅke hṛtamabhūt |
 yadetat tvadrūpaṃ sakalamaruṇābhaṃ trinayanaṃ
 kucābhyāmānamraṃ kuṭila-śaśicūḍāla-makuṭam

23

After stealing the left half of the body of the ancient god Siva, still unsatisfied, Mother! I believe, you usurped the other half too; thy splendid image shining bright red hue of the morning sun I distinctly see the illustrious body undivided Of thee with uneven eyes three, the beautiful breasts duo causing a little leaning forward and a classy crescent moon crowning the crown of the mighty crown

Twayaa= by you; hrutva= stolen away; vaamam= left side; Vapur= body; aparitruptena= not satisfied; manasaa= mind; Sareeartham= half body; Sambho= Siva; aparam api= the other part too; sanke= imagine, doubt; Hruthamabhooth= taken away; Yath= why means; etatthvath = that of yours Roopam= image; sakalam= all; arunabham = the twilight red hue; Thri nayanam= three eyed; Kuchaabhyaam= two breasts; anamram= bent a little Kutila sisi= crescent moon; choodaala= on the top of the head; makutam= crown

This hymn indicates the non difference of Siva and Sakthi. The arthanaareeswara²⁶ form explains the oneness of the life in its primitive stages. The modern science also proves the fact that in the initial stages of the development every embryo is feminine. And later it becomes hermaphrodite and finally develops in to male or female forms according to their genomic structure and chemical preponderance. The white color of Siva indicating the semen and the red color of Sakthi indicating the ovum, their union and the absorption of sperm in to the ovum and every thing now looks like ovum, that develops in to a living being and explains the microcosm and its further course of evolution.

²⁶ In Hinduism , **Ardhanari** or **Ardhanarishvara** is an androgynous deity composed of Shiva and his consort Shakti, representing the synthesis of masculine and feminine energies. The Ardhanari form also illustrates how the female principle of God, Shakti, is inseparable from the male principle of God, Shiva. Ardhanari in iconography is depicted as half-male and half-female, split down the middle.

जगत्सूते धाता हरिरवति रुद्रः क्षपयते
तिरस्कुर्वन्नेतत् स्वमपि वपु-रीश-स्तिरयति ।
सदा पूर्वः सर्वं तदिदं मनुगृह्णाति च शिव-
स्तवाजा मलम्ब्य क्षणचलितयोर्भ्रूलतिकयोः

జగత్సూతే ధాతా హరిరవతి రుద్రః క్షపయతే
తిరస్కుర్వన్ ఏతత్ స్వయమపి వపురీశస్తిరయతి ,
సదా పూర్వః సర్వం తదిదమనుగృహ్ణాతి చ శివ
స్తవాజ్ఞామాలంబ్య క్షణచలితయోః భ్రూలతికయోః

jagatsūte dhātā hariravati rudrah kṣapayate
tiraskurva-nnetat svamapi vapu-rīśa-stirayati |
sadā pūrvaḥ sarvaṃ tadida manugrḥṇāti ca śiva-
stavāññā malambya kṣaṇacalitayo rbhrūlatikayoḥ

24

Brahma creates, Vishnu protects and Rudra destroys all the worlds mundane
Siva withdraws those three and conceals his body in Sadaasiva the deity grand
O Mother! The Lord of lords Sadaasiva recreates all the worlds without strain
Just by observing the movement fine, your eyebrows make, as thy command!

Jagath= these worlds; soothe= create; dhaathaa= Brahma; Hari= Vishnu;
Avathi = protect; rudrah= Siva; Kshapayath= destroy; thiraskurvan= withdraw;
Etath= all the three; swamapi vapu= his body too; Eesa= The Lord of lords; thirayathi=
conceal, hide; Sadaapoorva= Siva in that form; sarvam= everything;
Tath idam= that world; anu grihnathi = re creating; Siva= Siva
Thava agnaam= your command, order; aalambya= taking, obeying
Kshna= in a moment; chalithayo= movement; bhroolathikayoh= eye-brows

In Saambhavadeepika, Dakshinamoorthi samhitha the mode of creation and
destruction are described in detail. To have the safe run of this process Brahma
who was born out of Sridevi's right eye to create, Vishnu from the left eye to
protect or sustain and Rudra from the third eye to destroy the worlds at the
annihilation time are allotted the jobs. Siva who was born in the lotus of navel of
Sridevi is given the job of thirodhana or retreat and at pralaya the annihilation
time Brahma (creation) coalesces in to Vishnu, Vishnu (protection) in to Rudra;
Rudra (destruction) in to Siva. Siva retreats in to Sadaasiva the lord of anugraha or
blessing who was born from the heart lotus. And when the time comes Sadaasiva
takes the command of Sridevi observing the movement of her eyebrows and bless
Brahma to recreate the worlds again

The earliest ideas of "Egg-shaped Cosmos" comes from some of the Sanskrit scriptures.
The Sanskrit term for it is Brahmanda (Brahm means 'Cosmos' or 'expanding', Anda
means 'Egg'). Certain Puranas such as the Brahmanda Purana speak of this in detail.

त्रयाणां देवानां त्रिगुण-जनितानां तव शिवे
 भवेत् पूजा पूजा तव चरणयो-र्या विरचिता ।
 तथा हि त्वत्पादोद्वहन-मणिपीठस्य निकटे
 स्थिता ह्येते-शश्वन्मुकुलित करोत्तंस-मकुटाः

త్రయాణాం దేవానాం త్రిగుణ జనితానాం తవ శివే
 భవేత్ పూజా పూజా తవ చరణయోర్యా విరచితా .
 తథా హి త్వత్పాదోద్వహన మణిపీఠస్య నికటే
 స్థితా హ్యేతే కశ్యన్ముకులిత కరోత్తంస మకుటాః

trayāṇāṃ devānāṃ triguṇa-janitānāṃ tava śive
 bhavet pūjā pūjā tava caraṇayo-ryā viracitā |
 tathā hi tvatpādodvahana-maṇipīṭhasya nikaṭe
 sthitā hyete-śaśvanmukulita karottamsa-makuṭāḥ

25

O consort of Siva! The worship offered at your divine feet
 Does reach the trinity born of the three attributes, since
 They always stay at your presence revering the diamond seat
 That bears thy lotus feet, keeping their hands folded as crowns

Trayaanaam= threesome; devanaam= gods;
 Trigunajanithanaam= born by three attributes (satva, rajas, tamas)²⁷;
 Thava= your; Sive= O consort of Siva!; Bhavath= your; poojaa= worship;
 Thava= your; charanayo= feet; Virachithaa= perform; Tathaahi= that one;
 Tvathpaadoth= your feet; vahana= to place, carry; Mani peethasya= diamond seat;
 Nikate= nearby; Sthithah= staying yethe= they; saswath= always
 Mukulithakarotthamsamakootaah= with folded hands as crowns

The trinity Brahma the creator (satva guna or attribute that helps in creating the worlds); Vishnu the protector (Rajo guna that sustains the worlds) and Siva the destroyer (tamo guna that decimate the worlds) are born out of the three attributes and rule the worlds with them. But they work in subordination to Sridevi. The offerings made to her reach them too because they stay with their hands folded like crowns in reverence awaiting the orders from her. Science tells us that energy is in three forms- carbohydrates (Brahma-saatvic); proteins (Vishnu- rajo); and fats (Siva- tamo) does similar functions in the living beings

²⁷ Prakruti is composed of three components, called **gunas**. The term guna here means a 'component factor'. The trigunas are: 1. Satva= What ever is pure and fine is Satva. It is the essence of a thing by which it manifests itself in buddhi (intelligence). In the world of consciousness such manifestation is essential for the entity of the thing in question. 2. Rajas= Whatever is active in a phenomenon is Rajas.= 3. Tamas= Whatever is passive is Tamas. It is mass in inertia. It offers resistance

विरिञ्चिः पञ्चत्वं व्रजति हरिराप्नोति विरतिं
 विनाशं कीनाशो भजति धनदो याति निधनम् ।
 वितन्द्री माहेन्द्री-विततिरपि संमिलित-दृशा
 महासंहारेऽस्मिन् विहरति सति त्वत्पति रसौ

విరించి: పంచత్వం వ్రజతి హరిరాప్నోతి విరతిం
 వినాశం కీనాశో భజతి ధనదో యాతి నిధనమ్ ,
 వితంద్రీ మాహేంద్రీ వితతిరపి సంమీలిత దృశా
 మహాసంహారేఽస్మిన్ విహరతి సతి త్వత్పతిరసౌ

virinchiḥ pañcatvaṃ vrajati harirāpnoti viratiṃ
 vināśaṃ kīnāśo bhajati dhanado yāti nidhanam |
 vitandrī māhendrī-vitativirapi saṃmīlita-dṛśā
 mahāsaṃhāresmin viharati sati tvatpati rasau

26

In that terrible annihilation Brahma the creator loses his breath;
 Vanishes the Sun or Vishnu the protector; dies Yama the death²⁸;
 The lord of riches Kubera loses all and life; the group of Indras
 Goes to long sleep with eyes closed permanent; but O Highness!
 Thy husband Sadaasiva roams in bliss because of your nearness

Virinchiḥ= Brahma the creator; panchatvam= too shall perish; Vrajathi= obtain;
 Hari= Sun or Vishnu; apnoti virathim= disappear; Vinaasam= destroy;
 Keenaaso= the Yama or Death; bhajathi= get; Dhanadoyaathi= the lord of riches;
 nidhanam= loses riches and life; Vithandri= long sleep;
 Maahendree vithathapi = the group of Indras; Sammeelathi drisaam= closed eyes; Mahaa
 samhaare= annihilation; Asmin= this world; viharathi= go roaming;
 Sathi= Oh Mother! Tvathpathi= your husband; asou= Sadaasiva

At the time of annihilation all the elements of creation the visible and
 invisible worlds including the creator god Brahma, the protector Vishnu or
 the Sun and Kubera the lord of riches, the group of indras the 14 manus or
 the progenitors and the lord of death too die and perish. Only Sadaasiva the
 spouse of Sathi or Sakthi remains glowing and roaming because Sridevi is
 with him. This idea is in concord with the modern scientific thought that
 every thing is sucked in to the black hole to contract and condense in to the
 primary egg or Elm, or singularity.

²⁸ In Hindu scriptures, the lord of death is called Yama ('Kaalān' in Tamil and Malayalam), or Yamaraj (literally "the lord of death"). Yamaraj rides a black buffalo and carries a rope lasso to carry the soul back to his abode, called "Yamalok"(the world of Yama - or the Underworld of the dead). Yama is also known as Dharmaraj, or king of Dharma or justice.

जपो जल्पः शिल्पं सकलमपि मुद्राविरचना
 गतिः प्रादक्षिण्य-क्रमण-मशनाद्या हुति-विधिः ।
 प्रणामः संवेशः सुखमखिल-मात्मार्पण-दृशा
 सपर्या पर्याय-स्तव भवतु यन्मे विलसितम्

జపో జల్పః శిల్పం సకలమపి ముద్రా విరచనా
 గతిః ప్రాదక్షిణ్య క్రమణమకనాద్యాహుతి విధిః ,
 ప్రణామః సంవేశః సుఖమఖిలమాత్మార్పణ దృశా
 సపర్యా పర్యాయస్తవ భవతు యన్మే విలసితమ్

japo jalpaḥ śilpaṃ sakalamapi mudrāviračanā
 gatiḥ prādakṣiṇya-kramaṇa-maśanādyā huti-vidhiḥ |
 praṇāmaḥ saṃveśaḥ sukhamakhila-mātmārpaṇa-dṛśā
 saparyā paryāya-stava bhavatu yanme vilasitam

27

O Bhavaani! Treat my irrelevant talk as your mystic name chant reiteration²⁹
 My stupid body movements as the ritualistic gestures in your veneration
 Wanderings as circumambulation, my crazy food habits as the offering
 In the holy conflagration, the sleeping style as salutation, the sensual joys I gain
 As my ways of dedicating my soul to you, O Mother! Consider me! Thy offspring

Japo= your name chant; jalpah= un inhibitive talk; silpam= style;
 Sakalamapi= everything; mudraa= posture; virachanaa= act
 Gathih= unexpected movement;; asanaadi= the food consuming
 Praadakshinayakramanam= circumambulation; Aahuthividhih= offering through fire to
 the gods; Pranaamah= salutations; samvesah= anxiety, Sukham= joy; akhilam=
 everything; Atmaarpanadrusaa= in the view of dedicating the soul; vilasitham= shine,
 Saparyaaparyaayah= reverence; tava= to you; bhavathu= your; yanme = to me;

The followers of Samaya donot perform the ritualistic ways of venerating Sridevi in physical forms or images. But a sect of samaya worships her as the deity staying in the sphere of the Sun with arrow, noose, sugarcane and goad in her hands. For them Chandrajnana vidya is the scripture of authority. This hymn explains the importance of dedicating oneself totally to the preciding deity. As all the letters or aksharas, actions and every thing is the creation of Sridevi, all the actions performed by her children are considered as the offerings to her divine self.

²⁹ According to the science of spirituality, chanting the Name of God as per ones religion of birth is the recommended foundation of spiritual practice in the current era i.e. the era of strife (*Kaliyug*). The traditions existing within the Sri Vidya can broadly be categorized as the Samayachara- Worship Focused in the Mind- Samayachara refers to the internal mode of worship, and to worship employing homas; the fire ritual, the Dakshinachara- Worship Situated on an External Representation of Devi- Sri Chakra, the Kaulachara- Worship Focused in the Body and the Vamachara- the terrible aspects of the Divine, the laya pradhana, where dissolution is the main aspect. It is dissolution of the upasaka into the ultimate, resulting in absolute merger- traditions.

सुधामप्यास्वादय प्रति-भय-जरमृत्यु-हरिणीं
विपद्यन्ते विश्वे विधि-शतमखाद्या दिविषदः ।
करालं यत् क्ष्वेलं कबलितवतः कालकलना
न शम्भोस्तन्मूलं तव जननि ताटङ्क महिमा

సుధామప్యాస్వాద్య ప్రతిభయ జరా మృత్యు హరిణీం
విపద్యంతే విశ్వే విధి శతమఖాద్యా దివిషదః .
కరాలం యత్ క్ష్వేలం కబలితవతః కాలకలనా
న శంభోస్తన్మూలం తవ జనని తాటంక మహిమా

sudhāmapyāsvādya prati-bhaya-jaramṛtyu-hariṇīṃ
vipadyante viśve vidhi-śatamakhādyā diviṣadaḥ |
karālaṃ yat kṣvelaṃ kabalitavataḥ kālakalanā
na śambhostanmūlaṃ tava janani tāṭaṅka mahimā

28

O Mother! Brahma, Indra and other deities, by consuming Ambrosia
Conquered the dreadful old age and death but do perish in the end hour;
Even after swallowing that deadly Kaalakoota venom³⁰, your consort Siva
Defied death thanks to thy *'thatanka mahima'* the splendid ear rings power!

Sudhaam= ambrosia; aswaadyapi= after consuming too; Prathibhaya= terrible; jaraa= old
age; mrutyu= death; Harineem= removes, Vipadyante= dying;
Viswe= in the world; Vidhi= Brahma; divishadaha= the gods; Sathamakhaadyadi= Indra
who has completed hundred holy sacrifices; Karaalam= poison of terrible nature; yath
kshvelam= that Kaalakoota poison; Kabalithavathah= after consuming too;
kaalakalanaa= the time of dying; Na= no; sambhoh= Siva; tanumoolam= the reason;
Tava= yours; janani= O Mother! Thatanka= ear rings; mahimaa= power

The ear rings, sacred thread tied by the bride groom in the neck of the bride at
the time of marriage, anklets, the saffron applied to the forehead or the bindu in
the brow middle, bangles are the symbols of a woman having a living husband.
Widows do not wear them. This hymn implies and stresses the greatness and power
of Sridevi's thatanka or ear rings that protected Siva from the deadly Kaalakoota
poison. He consumed during Amrutha manthana or the churning of milky ocean. As
the three states birth, sustenance and death are generated by the power of the
Thatanka or ear rings, the death can not come near to her husband Siva.

³⁰ **Halāhala** or **Kalakootam** is the name of a poison created from the sea when Devas (Gods) and
Asuras (Demons) churned the sea in order to obtain **Amrita**, the nectar of immortality. Fourteen
different *ratnas* (gems) were recovered in this exercise mostly retained by Gods after Demons
tried to cheat them. But before Amrita were recovered, **Halāhala** ("the most vicious and
venomous poison of universe") was produced which started killing both sides.. Shiva chose to
consume the poison and thus drank it. His wife Parvati, alarmed, stopped it in his throat with her
hands thus earning him the name **Viṣakaṅṭha** (the one who held poison in his throat). The poison
made his throat turn blue. Hence he is also known as **Nilakaṅṭha** (the one with a blue throat).

किरीटं वैरिञ्चं परिहर पुरः कैटभभिदः
 कठोरे कोठीरे स्कलसि जहि जम्भारि-मकुटम् ।
 प्रणमेश्वेतेषु प्रसभ-मुपयातस्य भवनं
 भवस्यभ्युत्थाने तव परिजनोक्ति-विजयते

కిరీటం వైరించం పరిహర పురః కైటభభిదః
 కఠోరే కోటీరే స్థలసి జహి జంభారి మకుటమ్ ,
 ప్రణమైశ్వేతేషు ప్రసభముపయాతస్య భవనం
 భవస్యభ్యుత్థానే తవ పరిజనేక్తిర్యజయతే

kirīṭaṃ vairiñcaṃ parihara puraḥ kaiṭabhabhidah
 kaṭhore koṭhīre skalasi jahi jambhāri-makuṭam |
 praṇamreṣveteṣu prasabha-mupayātasya bhavanam
 bhavasyabhyutthāne tava parijanokti-rvijayate

29

Your majesty! Be careful! This is the crown of Brahma just in front;
 There it is the awfully strong and sharp edged crown of Vishnu,
 The slayer of the demon Kaitabha³¹; next to that one is the tiara of Indra,
 The killer of Jambha demon, Mother! Please step out with care!
 Those cautious words of your servants reverberate in your palace
 Where Brahma, Vishnu, and Indra worship you bowing their heads in respect
 When you get up in anxiety to welcome your consort Bhava to your place

Kireetam= crown; vairincham= belongs to Brahma; Parihara= keep away;
 Puraḥ= in front; Kaitabhabhidah= Vishnu who killed the demon Kaitabha
 Kathore= awful; koteere= the sharp edge of the crown; Sthalasi= slip;
 Jahi= leave that; Jambhaari= Indra who killed the demon jambha; makutam= crown
 Pranamreshvetheshu= when they worship your feet with bent heads
 Prasabham= very fast; upayaatasya= arriving; bhavanam= palace
 Bhavasya= your husband Bhava; abhyutthaane= rise up to greet him; Tava= yours;
 parijana ukthih= the words of your servant-maids; Viayathe = emanate in this place

This poem beautifully explains a scene in a queen's place where she is surrounded by her servants waiting for her orders and the maid servants taking care of her needs all times and the anxiety and happiness of a wife to receive her husband. The use of word Bhava is amazing and appropriate for its suggestion of 'Siva'. **'Samsaaro syasteethi bhava'**

³¹ **Madhu and Kaitabha**, Asuras or demons originated from one of the ears of God Vishnu,. During the creation, the demons Madhu and Kaitabha stole the Vedas from Brahma and deposited deep inside the waters of the primeval ocean. Vishnu, in his manifestation as Hayagriva, killed them, and retrieved the Vedas. The bodies of Madhu and Kaitabha disintegrated into twelve pieces. These are considered to represent the twelve seismic plates of the Earth. [Madhusudanah - the killer of Madhu.]

स्वदेहोद्भूताभि-र्घृणिभि-रणिमाद्याभि-रभितो
निषेव्ये नित्ये त्वा महमिति सदा भावयति यः ।
किमाश्चर्यं तस्य त्रिनयन-समृद्धिं तृणयतो
महासंवर्ताग्नि-विरचयति नीराजनविधिम्

స్వదేహోద్భూతాభిఃఘృణిభిఃఠణిమాద్యాభిఃఠఠితో
నిషేవ్యే నిత్యే త్వా మహమితి సదా భావయతి యః ,
కిమాశ్చర్యం తస్య త్రినయన సమృద్ధిం తృణయతో
మహాసంవర్తాగ్ని ర్విరచయతి నీరాజన విధిమ్

svadehodbhūtābhi-rgḥṛṇibhi-ṛaṇimādyābhi-rabhito
niṣevye nitye tvā mahamiti sadā bhāvayati yaḥ |
kimāścaryaṃ tasya trinayana-samṛddhiṃ tṛṇayato
mahāsaṃvartāgni-rviracayati nīrājanavidhim

30

Mother! The ever lasting one! Whoever imagines himself as you and your icon
Shining with the brilliant rays evolved from thy body, encircled by the glowing
Great powers eight- anima etc, without caring the riches for the three eyed one,
No wonder! For him the annihilation fire becomes a cool wave-offering!

Swadehoth bhoothaabhih= generated from your body; Ghrunibhi= rays; animaadyabhih=
the eight powers; abhitho= surrounded by; Nisevye nitye³²= the ever lasting one! Twam=
yours; aham ithi= I am you; Sadaa= always; Bhaavayathiyah= meditating; Kim
aascharyam= no wonder!; Tasya= to him; trinayana= three eyed; samritthim= riches
Trinayathah= considering it as a blade of grass; Mahaasamvarthaagnih= the terrible fire
of annihilation time; Virachayathi neerajana vithim= blessing wave of fire offering
Ashta siddhulu= the super human powers eight --1. Anima= to become minute form
2. Mahima= increasing one's size at will; 3. Garima= to become enormous
4. Laghima= assuming extreme lightness; 5. Praapthi= getting everything desired
6. Praakaamya= freedom of will; 7. Eesitwa= lordship; 8. Vasitwa= overpowering

This poem explains the ultimate state of yogi whose soul got united ('**Twam aham**' -
I am you) with the Goddess Sridevi the everlasting one (nitye). What more he
needs? For him the riches of Siva and other great powers are nothing. The
ashtasiddhis the super human powers eight are highly coveted ones. Only a few
are endowed with them like Hanuma, the greatest devotee of SriRama
Chandra, who is said to be the incarnation of Siva.

³². The 16 kalas are ruled by the **16 Nitya** Devis. They are called Shodasa Nityas. They are:
1.Maha Tripura Sundari, 2.Kameswari, 3.Bhagamalini, 4.Nityaklinna, 5.Bherunda, 6.Vanhivasini,
7.Maha Vajreswari, 8.Shivadooti (Roudri), 9.Twarita, 10.Kulasundari,11.Nitya, 12.Neelapataka,
13.Vijaya, 14.Sarvamangala, 15.Jwalamalini and 16.Chidroopa (Chitra). These 15 Nityas rule the
famous 15 letters Devi mantra known as Panchadasakshari Mantra: **Ka E Aie La Hreem Ha Sa
Ka Ha La Hreem Sa Ka La Hreem**

चतुः-षष्टया तन्त्रैः सकल मतिसन्धाय भुवनं
स्थितस्तत्तत्-सिद्धि प्रसव परतन्त्रैः पशुपतिः ।
पुनस्त्व-न्निरबन्धा दखिल-पुरुषार्थैक घटना-
स्वतन्त्रं ते तन्त्रं क्षितितल मवातीतर-दिदम्

చతుః షష్ట్యై తంత్రైః సకలమతిసంధాయ భువనం
స్థితస్తత్తత సీద్ధి ప్రసవ పరతంత్రైః పశుపతిః ,
పునస్త్వన్నిరబంధాదఖిల పురుషార్థైక ఘటనా
స్వతంత్రం తే తంత్రం క్షితితలమవాతీతరదిదమ్

catuḥ-ṣaṣṭayā tantraiḥ sakala matisandhāya bhuvanam
sthitastattta-siddhi prasava paratantraiḥ paśupatiḥ |
punastva-न्नirbandhā dakhila-puruṣārthaika ghaṭanā-
svatantram te tantram kṣititala mavātītara-didam

31

Mother! Pasupathi the Lord of animals mesmerized all these worlds mundane
With the super powers generated from his mastery of sixty four tantras mystic
You with thy irresistible radiance forced him to propagate the Sreevidya divine
Providing the principle objects of human life as freedom on this earth majestic

Chathushshashtya= sixty four; tantrai= mystic contrivances; Sakalam= all;
Athisandhaya= mesmerize; bhuvanam= world; Sthithah= exist;
Tath tath siddhi = from those mystic powers; Tvannirbandhaath= arrested by you;
Prasava paratantraiḥ= generated other super powers; Punah= again; akhila= all
Pasupathih= the lord of animals- Siva; te= yours; tantram= Sreevidya;
Purusharthakaghatanaa= to provide dharma, artha, kaama, moksha
Swathntram= independently; Kshititham= earth; ; Kaama= desires
Avaateetharadidam=this one is released; Sreevidya= the most powerful tantras
Dharma= the course of conduct; artha= money; moksha= benediction

The 64 tantras are mahamaya sambara, yoginimaya sambara, tattva sambara,
bhairava ashtaka- siddha, vatuka, kankala, kaala, kaalagni, yogini, maha,
sakthi, Bahuroopashtaka- brahmi, maheswari, koumari, vaishnavi, vaarahi,
maahendri, chamunda, sivadoothi; yamalashtaka- brahma, Vishnu, Rudra,
Lakshmi, uma, skanda, ganesa, jayadratha, chandrajnana, maalini,
mahasammohana, vamajushta, mahadeva, vaathoola, vaathoolothara,
kaamika, hrudbheda, tantrabheda, guhya, kalaavaada, kalaasara,
kundikamatha, matottara, veenakhya, trothala, trothalottara, panchamrutha,
roopabheda, bhoothoddamara, kulasara, kuloddesa, kulachooda- mani,
sarvajnanottara, mahakaalimatha, arunesa, modinesa, vikuntheswara,
poorvamnaya, paschimamnaya, dakshinamnaya, uttharamnaya,
niruttharamnaya, vimala, vimalottama, devimatha. Out of these 64 some are
associated with violence, socially prohibitive and mean rituals and not
practiced by all.

शिवः शक्तिः कामः क्षिति-रथ रविः शीतकिरणः

శివః శక్తిః కామః క్షితిరథ రవిః శీతకిరణః

स्मरो हंसः शक्र-स्तदनु च परा-मार-हरयः ।

స్మరో హంసః శక్రస్తదను చ పరా మార హరయః ,

अमी हल्लेखाभि-स्तिसृभि-रवसानेषु घटिता

అమీ హల్లేఖాభిస్తీస్మభిరవసానేషు ఘటితా

भजन्ते वर्णास्ते तव जननि नामावयवताम्

భజంతే వర్ణాస్తే తవ జనని నామావయవతామ్

śivaḥ śaktiḥ kāmaḥ kṣiti-ratha raviḥ śītakiraṇaḥ
smaro haṃsaḥ śakra-stadanu ca parā-māra-harayaḥ |
amī hṛllekhābhi-stisṛbhi-ravasāneṣu ghaṭitā
bhajante varṇāste tava janani nāmāvayavatām

32

Mystic letters hidden as Ka in Siva, Ye in Sakthi, Ee in Kaama, La in Earth-
The first part Agni or fire; Ha in Sun, Sa in Moon, Ka in Smara, Ha in hamsa,
La in Indra as the second part surya or sun; Sa in para; Ka in Manmatha, La in
Hari as the third part Soma or moon; Hreem in the end of each one- becoming
The most powerful magic chant Panchadasi –**Ka ye ee la hreem, ha sa ka ha
la hreem, sa ka la hreem** -the fifteen letter mahaa mantra of Tripura Sundari

Sivah= Siva; sakthih= Sakthi- the vital energy; Kaamah= Manmatha the cupid; kshithih=
earth; athah= later; ravih= sun; Seetha kiranam= cool rays of moon; Smaro= Manmatha;
hamsah= Indra, swan; sakrah= Indra; Thath anucha=after him; paraa= the paraa power;
maara= Manmatha; Harayah= Vishnu; amee= these words; hrullekhaabhih= with hreem;
thrisrubhih= three in number; Avasaaneshu= after them, in the end; Ghatithaah= happen;
Bhajanthe= acquire; varnaahte= those letters; Tava= your; janani= Mother! Naama
avayavathaam= parts of a name

Dindima considered this hymn as the essence of Veda and mentioned Tripuratapini
Upanishad as an authority of elucidating this poem. This magic chant is
described in two ways. 1. Hadi mantra- Kaivalyasrama and others opined that this stotra
indicates the mystic Lopamudra- **ha sa ka la hreem, ha sa ka ha la hreem, sa ka
la hreem.**- as Parameswara vachaka or Hadi vidya 2. Kadi mantra- **Ka ye ee la
hreem, ha sa ka ha la hreem, sa ka la hreem**- as Parameswari vachaka or Kadi
vidya. These beejaksharas or the prime letters staying in their places and chakra
influence the fire, sun and moon and by them the parts of Time- days, months,
seasons and years and the Universe. The 15 letters indicate the phases of moon
³³towards full moon- pournami and towards the no moon- Amavasya.

³³ The Moon has 16 kalas, or phases. Out of these 15 are visible to us and the 16th is beyond our
visibility. The 16 kalas are: 1.Amrita, 2.Manada, 3.Poosha, 4.Tusthi, 5.Pusthi, 6.Rati, 7.Dhruti,
8.Sasichini, 9.Chandrika, 10.Kanta, 11.Jyostna, 12.Shree, 13.Preeti, 14.Angada, 15.Poorna and
16.Poornamruta. These 16 kalas are ruled by the 16 Nitya Devis. They are called Shodasa Nityas.

स्मरं योनिं लक्ष्मीं त्रितय-मिद-मादौ तव मनो
निधायैके नित्ये निरवधि-महाभोग-रसिकाः ।
भजन्ति त्वां चिन्तामणि-गुणनिबद्धाक्ष-वलयाः
शिवाग्नौ जुहवन्तः सुरभिघृत-धाराहृति-शतै

స్మరం యోనిం లక్ష్మీం త్రితయమిదమాదౌ తవ మనో
నిధాయైకే నిత్యే నిరవధి మహాభోగ రసికాః .
భజంతి త్వాం చింతామణి గుణనిబద్ధాక్ష వలయాః
శివాగ్నౌ జుహ్వంతః సురభిఘృత ధారాహృతి శతైః

smaram yonim lakṣmīm tritaya-mida-mādau tava mano
rnidhāyaike nitye niravadhi-mahābhoga-rasikāḥ |
bhajanti tvām cintāmaṇi-guṇanibaddhākṣa-valayāḥ
śivāgnau juhvantah surabhighṛta-dhārāhṛti-śatai

33

Oh the eternal one! Nitye³⁴! To thy magic name chant whoever conjoins
Smaram (Kleem), yonim (Hreem), Lakshmiim (Sreem) the three mystic syllables
Enjoy the endless bliss; they revere you wearing the rosary rows of chintamani
the philosopher's stones; and they offer the ghee of the celestial cow Surabhi
with the end of the wooden spoon juhuvu in continuous currents and streams
In the blazing holyfire triangle of Sive as oblations in hundreds and hundreds

Smaram= of Manmatha- Kleem; yoni= of Rathi or inner part- Hreem
Lakshmieem= of Laxmi- Sreem; trithayamidam= these three;
Tava manoh= your magic chant; Niidhaayakai= keep; nitye= the everlasting one;
niravadhi= no interruption; mahaabhoga rasikaah= those who enjoy unlimited bliss
Bhajanthi twam= pray you; chinthamani= the mystic gem that grants any wish
Guna nibaddhaksha valayaah= the rows of gem garlands; Sivaagnou= the fire of Siva;
juhwanthah= the end part of the wooden spoon; Surabhi= the celestial cow;
ghrithadhaara= streams of ghee; Aahuthi= oblation; sathaih= hundreds

This poem explains the way of worshipping Sridevi by Koula sect. The
followers of samaya understands the inner meaning of it and reveres the
goddess accordingly. Kaivalyasrama opines that this hymn is the core of Kadi
vidya. Hahing four 'eem' beejaksharas makes Kadi vidya the best- 'vidyanaam
Kadiruttama'. Samaya sect understands this sloka keeping the swadhishtana
fire in the bindu of triangle to rise up and ascend and Sridevi in sahasrara
the thousand petal one to descend to reach hrudaya of anahatha and offer
their oblations in meditation.

³⁴ The Nityas or Eternities of Lalita represent the fifteen lunar days or tithis of the waxing Moon.
Each has her own yantra, mantra, tantra and prayogas or ritual applications. The full circle of the
Nityas also represents the 21,600 breaths a human being takes in a full day and night. As such,
the Nityas are the Kalachakra, or Wheel of Time.

शरीरं त्वं शम्भोः शशि-मिहिर-वक्षोरुह-युगं
तवात्मानं मन्ये भगवति नवात्मान-मनघम् ।
अतः शेषः शेषीत्यय-मुभय-साधारणतया
स्थितः सम्बन्धो वां समरस-परानन्द-परयोः

శరీరం త్వం శంభోః శశి మిహిర వక్షోరుహ యుగం
తవాత్మానం మన్యే భగవతి నవాత్మానమనఘమ్ ,
అతః శేషః శేషీత్యయముభయ సాధారణతయా
స్థితః సంబంధో వాం సమరస పరానందపరయోః

śarīraṃ tvam śambhoḥ śāsi-mihira-vakṣoruha-yugaṃ
tavātmānaṃ manye bhagavati navātmāna-managham |
ataḥ śeṣaḥ śeṣītyaya-mubhaya-sādhāraṇatayā
sthitaḥ sambandho vāṃ samarasa-parānanda-parayoḥ

34

Oh Bhagavathi! Mother! To Lord Siva, you are the body divine
With sun and moon shining as the pair of breasts pure and pristine
And with the nine formations the body of Siva is yours I imagine
The equal natures make you both the over lords of ecstasy cloud nine

Sareeram= body; twam= you; Sambhoh= Siva; Sasi= moon; mihira= sun; vakshoruha
yugam= the pair of breasts; Tava= yours; atmaanaam= body;
Manye= I think; bhagavathi= o mother! Navaatmaanam= nine formations;
Anagham= without any fault; Athah = why; seshahsesheetyayam= important or not
Ubhaya= both; saadhaaranathayaa= commonality; Sthithah= present;
Sambandho= relationship; vaam= to you both ;
Samarasa paraananda parayoh= equal happiness and ecstasy
Navaatma= nine souls or formations of Sadaasiva= 1. Kaala= time;
2. Kula= color or appearance; 3. Nama= name; 4. Jnaana= knowledge
5. Chittha= mind; 6. Naada= sound or speech; 7. Bindu= chakra or plexuses
8. Kalaa= letters of alphabet; 9.jeeva= living beings

Siva with the nine formations or vyuha and Sridevi with her vama, jyeshta, roudra, ambica, ichha, kriya, jnana, santha, para powers nine both are equal and so there is no seshahsesheetvyam or one is greater to other sort of idea. When they both unite they attain the ultimate happiness and become the over lords of ecstasy. In the time of creation and sustenance Mother Nature gains the upper hand (Seshi- important) And He joins Her, where as during the phase of destruction or annihilaton time Nature attains the forms of primary elements (tanmatras) and the destroyer Siva rules as She joins Him. In these phases the phrase seshahsesheetvyam can be applied but during divine union both are equal and share the ultimate bliss as there is no difference in between them. Modern physics too supports this idea of sameness.

मनस्त्वं व्योम त्वं मरुदसि मरुत्सारथि-रसि
 त्वमाप-स्त्वं भूमि-स्त्वयि परिणतायां न हि परम् ।
 त्वमेव स्वात्मानं परिणमयितुं विश्व वपुषा
 चिदानन्दाकारं शिवयुवति भावेन बिभृषे

మనస్త్వం వ్యోమ త్వం మరుదసి మరుత్సారథిరసి
 త్వమాపస్త్వం భూమిస్త్వయి పరిణతాయాం న హి పరమ్ ,
 త్వమేవ స్వాత్మానం పరిణమయితుం విశ్వ వపుషా
 చిదానందాకారం శివయువతి భావేన బిభృషే

manastvaṃ vyoma tvam marudasi marutsārathi-rasi
 tvamāpa-stvaṃ bhūmi-stvayi pariṇatāyāṃ na hi param |
 tvameva svātmānaṃ pariṇmayituṃ viśva vapuṣā
 cidānandākāraṃ śivayuvati bhāvena bibhṛṣe

35

Oh Goddess! You are the mind in Ajna chakra; in Visuddhi the sky form;
 Air of Anahatha; Fire of Swadhishtana; water of the Gem city Manipoora,
 Earth of Mooladhara; Mother! None can evolve like thee and, to transform
 In to the Universe thou thyself became the ever blissful chidananda Siva!

Manastvam= mind of Ajna chakra; vyomatvam= sky of Visuddhi
 Marudasi= air of Anaahatha; marutsaarathirasi= fire of Swaadhishtaana
 Tvam= you; apah= water of gem city- Manipoora; tvam = you
 Bhoomistvai= earth of moolaadhaara; parinathayaam= evolve
 Nahi param= no one else; Tvam eva= you only; swaatmaanam= your own form
 parinamayithum= transform; viswavapushaa= in the form of the universe
 Chidaananda akaaram= the ever happy one, Sivayouvathi= the consort of Siva;
 bhaavena= imagination; bibhrushe =wear,

In this poem the eight forms of the Universe and their evolution are beautifully explained. **Mind, sky, air, fire, water, and earth** directly and **moon** (mana) and **sun** (maruthsarathih) indirectly mentioned are those eight forms. Sridevi to evolve from bindu to universe attains the chidananda form the everlasting bliss as Sivayouvathi the consort of Siva. Utthara Koulas believe that Para sakthi or Sridevi is the creator of the Universe and Siva too follows her orders. Here the seven worlds their attributes or tattva, their rulers and the chakra stations are mentioned--- Bhoor- earth- Brahma- Mooladhara the root chakra; Bhuvan- water- Vishnu- Manipoora the gemcity; Suvar- fire- Rudra- Swadhishtana; Mahar- air- Maheswara- Anahatha; Jana- Sky- Sadaasiva- Visuddhi; Tapas- Manas or mind- Ajna; Satya- Chidananda- Parasakthi- Sahasrara the thousand petal lotus. Dindima considered chith as sun and ananda as moon and completed the forms eight in this hymn. The evolution of bindu or cosmic egg exploding into universe and reverting back is the essence of the modern theory of Explosion and Implosion- Big Bang.

तवाजचक्रस्थं तपन-शशि कोटि-द्यूतिधरं
 परं शम्भु वन्दे परिमिलित-पार्श्व परचिता ।
 यमाराध्यन् भक्त्या रवि शशि शुचीना-मविषये
 निरालोके ७ लोके निवसति हि भालोक-भुवने

తవాజ్ఞాచక్రస్థం తపన శశి కోటి ద్యుతిధరం
 పరం శంభుం వందే పరిమిలిత పార్శ్వం పరచితా .
 యమారాధ్యన్ భక్త్యా రవి శశి శుచీనామవిషయే
 నిరాలోకే లోకే నివసతి హి భాలోక భువనే

tavāññacakrasthāṃ tapana-śaśi koṭi-dyutidharaṃ
 paraṃ śambhu vande parimilita-pārśvaṃ paracitā |
 yamārādhyan bhaktyā ravi śaśi śucīnā-maviṣaye
 nirāloke loke nivasati hi bhāloka-bhuvane

36

With folded hands, I pray the Lord Siva, Who resides in thy ajna station
 Radiating the light of millions of suns and moons, with his body half taken
 By thee Para goddess, whom devotees visualize and worship as the unseen
 And seen world shining bright beyond the radiance of fire, sun, and moon

Thava= your; ajnaa chakrasthā= in the brow chakra station
 Thapana sasikoti= millions of suns and moons; Dyuthidharam=having the light
 Param sambho= the Lord Siva; vande= pray with folded hands
 Parimilitha paarsvam= occupied side; para chithaa= by the goddess Para
 Yam= whom; aaraadhyan= revere; bhaktyaa= devotee;
 Ravi sasi suchinaam= sun, moon, fire; avishaye= not perceived; niraaloke=invisible;
 aloke= visible; nivasathi hi= staying in; bhaaloka bhuvane = moon light shining world

It is said that on the top of the Swadhishtana is the sphere of the Fire, above anahatha is the sphere of the Sun and over the Ajna station is the sphere of the moon. The 360 rays from these spheres brighten the microcosm. Dindima describes 64 rays glowing in Ajna chakra such as- para, paraa, bhara, bharaa, chith, chithpara, maha maya, mahamayapara, srushti, srushtipara, ichha, ichhapara, sthithi, sthihipara, nirodha, nirodhapara, mukthi, mukthipra, jnana, jnanapara, sath, sathpara, asath, asathpara, sadasath, sadasathpara, kriya, kriyapara, atma, atmapara, indriyasraya, indriyasrayapara, gochara, gocharapara, lokamukhya, lokamukhyapara, vedavath, vedavathpara, samvith, samvitpara, kundalini, kundalinipara, soushumna, soushumnipara, pranasutra, pranasutrapara, syanda, syandapara, mathruka, mathrukapara, swarodbhava, swarodbhavapara, varnaja, varnajapara, sabdaja, sabdajapara, varnajatha, varnajathapara, vargaja, vargajapara, samyogaja, samyogajapara, mantravighraha, mantravighrapara.

विशुद्धौ ते शुद्धस्फटिक विशदं व्योम-जनकं
शिवं सेवे देवीमपि शिवसमान-व्यवसिताम् ।
ययोः कान्त्या यान्त्याः शशिकिरण-सारूप्यसरणे
विधूतान्त-ध्वान्ता विलसति चकोरीव जगती

విశుద్ధో తే శుద్ధస్ఫటిక విశదం వ్యోమ జనకమ్
శివం సేవే దేవీమపి శివసమాన వ్యవసితామ్ ,
యయోః కాంత్యా యాంత్యాః శశికిరణ సారూప్య సరణేః
విధూతాంతర్ధ్వాంతా విలసతి చకోరీవ జగతీ

viśuddhau te śuddhasphatika viśadam vyoma-janakam
śivam seve devīmapi śivasamāna-vyavasitām |
yayoh kāntyā yāntyāḥ śasikiraṇ-sārūpyasaraṇe
vidhūtānta-rdhvāntā vilasati cakorīva jagatī

37

I submit my prayers to you and the lord Siva the designer of the sky bright
That resides in your Visuddha chakra, shining like the pure crystal gem
Mother! The brilliant light emanating from you both removes the inner gloom
of the worlds to make them glow like the chakora birds savoring the moonlight

Visuddhou te= in your visuddha chakra of sky; Suddha= pure; sphatika= crystal;
visadam= appearance; Vyomajanakam= origin of sky; Sivam= Siva;
Seve deveemapi= O Goddess! I revere you;
Siva samaana vyavasithaam= equal to Siva; Yayoh= from which; kaanthyā= light;
yantya= coming from; Sasikirana= moon light; saaroopya saranim= same form
Vidhootha anthardwaantha= with removed inner darkness; Vilasathi= glow;
chakoreeva= chakora bird; jagathi= worlds;

While doing pranayama the practitioner stops respiration and so the glow of
the ida (moon) and pingala (sun) channels is diminished. But the bright light
in the sky sphere of Visuddhi chakra emanated from the residents
Vyomeswari- Sridevi, vyomeswara - Siva removes the inner darkness and let
them glow like the proverbial chakora partridge that lives upon the
moonlight by savoring its rays.

The 72 rays of Visuddhi chakra are- hrudaya, kouliki, dhara, kantha, bhoga,
viswa, bhava, yogini, maha, brahmasara, sava, sabari, drava, kaalika, rasa,
jushta chandali, moha, aghoresi, manobhava, hela, keka, maharaktha,
Jnanaguhya, kubjika, khara, dakini, jwalana, saakini, mahakula, lakini,
mayojwala, kakini, tejas, syakini, moordan, hakini, vayu, papaghi, kula, simhi,
samhara, kulambika, viswambhara, kama, koutila, koormamatha, galava,
kankali, vyoma, swasana, nada, khechara, mahadevi, bahula, mahattari,
thaatha, kundalini, kulatheetha, kulesi, aja, indhika, anantha, deepika, esa,
rechika, sikha, mochika, parama, paraa, para, chith... (Dwihshut trimsath =
2 x 36= 72 of sloka 14)

समुन्मीलत् संवित्कमल-मकरन्दैक-रसिकं
 भजे हंसद्वन्द्वं किमपि महतां मानसचरम् ।
 यदालापा-दष्टादश-गुणित-विद्यापरिणतिः
 यदादत्ते दोषाद् गुण-मखिल-मद्भ्यः पय इव

సమున్మీలత్ సంవిత్యమల మకరందైక రసికం
 భజే హంసద్వంద్వం కిమపి మహతాం మానసచరమ్ ,
 యదాలాపాదష్టాశ్ గుణిత విద్యా పరిణతిః
 యదాదత్తే దోషాద్ గుణమఖిలమద్భ్యః పయ ఇవ

Samunmeelath samvithkamala makarandaika rasikam
 Bhaje hamsadwandwam keemapi mahathaam maanasacharam
 Yadaalaapaathashtaadasa gunithavidyaa parinathih
 Yadaa datthe doshaath gunamakhila madbhayah paya iva 38

I worship the pair of swans that roam in the mind ponds of the great men
 Enjoying their stay drinking the essence of samvitkamala of anahatha sheen,
 Tasting nectar from the lotus flower of knowledge and I submit myself clean
 To that celestial duo from whose conversation evolves the sciences eighteen
 And that separates milk from water and good things from faults unseen

Samunmeelath= residing; samvithkamala= in the lotus of knowledge (Anaahaatha)
 makarandaika rasikam=specialised in tasting the nectar; Bhaje=I pray you;
 hamsadwandwam= the pair of swans; Keemapi= unable to describe; mahathaam= great
 people; Maanasacharam= moving in the mind pond; Yadaalaapaath= the conversation of
 those swans; Ashtaadasa= eighteen; gunitha= counted; vidyaa= sciences; Parinathih=
 evolved; Yada adathe= they separate; Doshath= from faults; gunamakhila= good
 things; Adbhayah= from water; paya iva = taking milk

The 18 sciences are- Vedas 4= Rigveda, Yajur, Sama, Atharvana; vedanga 6=
 siksha, kalpamu, vyakaranam, niruktam, jyothisham, chandassu; poorvotthara
 meemamsa, tharkam, puranam, dharmasastra, ayurveda, dhanurveda,
 gandharvam, ardha saastram. Iin this hymn hamsa dwaya the swans duo are
 described indicating ha= Siva; sah= Sridevi = hamsa in reverse soham - the
 maha vaakya or the mystic sentence. They may be jeevatma- soul and
 paramatma- the supreme soul---Dwa suparna...

The 54 rays that emanate from this chakra are= khageswara, bhadra, korma,
 adhara, mesha, kosa, meena, mallika, jnana, vimala, mahananda, sarvari,
 teevra, leela, priya, kumuda, kaalika, mmenaka, daamara, dakini, raamara,
 rakini, laamara, lakini, kaamara, kakini, samara, sakini, haamara, hakini,
 adharesa, raaka, chakreesa, bindu, kukura, kula, samayasrisa, kubjika,
 hrudesa, kaamakala, sirasa, kuladeepika, sikhesa, sarvesa, varman, bahuroopa,
 asastresa, mahatthari, paraguru, mangala, paradhiguru, kosara, poojyaguru,
 raama - chathuradhika panchasath rays mentioned in the fourteenth hymn.

तव स्वाधिष्ठाने हुतवह-मधिष्ठाय निरतं
तमीडे संवर्तं जननि महतीं तां च समयाम् ।
यदालोके लोकान् दहति महसि क्रोध-कलिते
दयार्द्रा या दृष्टिः शिशिर-मुपचारं रचयति

తవ స్వాధిష్ఠానే హుతవహమధిష్ఠాయ నిరతం
తమీడే సంవర్తం జనని మహతీం తాం చ సమయామ్ ,
యదాలోకే లోకాన్ దహతి మహతి క్రోధ కలితే
దయార్ద్రా యా దృష్టిః శిశిరముపచారం రచయతి

tava svādhiṣṭhāne hutavaha-madhiṣṭhāya niratam
tamīḍe samvartam janani mahatīm tāṃ ca samayām |
yadāloke lokān dahati mahasi krodha-kalite
dayārdrā yā dṛṣṭiḥ śīsira-mupacāraṃ racayati

39

The most powerful blaze Samvartha that resides in thy swadhishtana fire
The stomach stove, along with the great goddess Samaya, Devi! I revere!
Siva the Samvartha inferno when smolder all the worlds with his looks fierce
Mother! You cool and soothe them with kind and compassionate glance

Tava= your; swadhishtaane= the fire chakra of stomach stove; Huthavaham= fire nature;
adhishtaya niratham= stay always; Tameede= I pray; samvartham= a terrible fire known
as Samvartha; Janani= O Mother!; mahatheem= the greatest one; thaam= you; cha
samayaam= named as Samaya; Yadaa loke= with that powerful looks; lokaan= all the
worlds; Dahathi= burn; mahathi= famous; krodhakalithe= with anger;
Dayaardraayadristih= compassionate looks; sisiram= cool;
Upachaaram= soothen; rachayathi = gives, plans

Swadhishtana is one's own place of stomach and celiac plexus region where
the food is burnt by the acidic fire and neutralized by the cool alkaline
essences. In the ten petal lotus flower of Swadhishtana Siva in the form of
Samvarthi inferno burns the worlds and Sridevi in the form of Samaya cools
and rejuvenates them. The rays radiate from them are= paraapara,
chandeshwara, parama, chathushmathi, tatpara, guhyakaali, apara, samvartha,
chidananda, neelakubja, aghora, gandha, samarasa, rasa, lalitha, smaya,
swastha, sparsa, bhootheshwara, sabda, ananda, dakini, alasya, ratnadakini,
prabhananda, chakradakini, yogananda, padmadakini, atheetha, kubjadakini,
swada, prachandadakini, yogeshwara, chanda, peetheshwara, kosala,
kulakouleswara, pavani, kuksheshwara, samaya, srikantha, kaama, anantha,
revathi, sankara, jwala, pingala, karaala, soudakhya, kubjika,
karaalaraatriguru, paraa, siddhaguru, santyatheetha, ratnaguru, saantha,
sivaguru, vidya, melaguru, prathishta, samayaguru, nivrutthi= 62-'dwashtashti'
rays mentioned in sloka fourteen.

तटित्वन्तं शक्त्या तिमिर-परिपन्थि-स्फुरणया
 स्फुर-न्ना नरत्नाभरण-परिणद्धेन्द्र-धनुषम् ।
 तव श्यामं मेघं कमपि मणिपूरैक-शरणं
 निषेवे वर्षन्तं-हरमिहिर-तप्तं त्रिभुवनम्

అటిత్వంతం శక్త్యా తిమిర పరిపంథి స్ఫురణయా
 స్ఫురన్నానా రత్నాభరణ పరిణద్ధేంద్రధనుషమ్ ,
 తవ శ్యామం మేఘం కమపి మణిపూరైక శరణం
 నిషేవే వర్షంతం హరమిహిర తప్తం త్రిభువనమ్

taṭitvantam śaktyā timira-paripanthi-sphuraṇayā
 sphura-nnā naratnābharāṇa-pariṇaddhendra-dhanuṣam |
 tava śyāmaṃ meghaṃ kamapi maṇipūraika-śaraṇam
 niṣeve varṣantaṃ-haramihira-taptaṃ tribhuvanam

40

I venerate the striking blue cloud Sadaasiva shining in thy manipoora chakra
 Removing the darkness in that gem city with its startling vibrant lightning,
 With a sparkling rainbow composed of lustrous colorful gems and giving
 Heavenly showers to cool the three worlds burnt by the scorching sun Hara

Thatithvantham= lightning; sakthyya= power; thimira= darkness; paripanthi= enemy;
 sphuranayaa= shine; sphurath= shining; nana= many; rathnaabharana= diamond
 ornaments; parinath= arranged; Indra dhanusham= rain bow; thava= yours; syaamam=
 blue color; megham= cloud; kamapi= unable to describe; manipoora= gem city; eka=
 one; saranam= house; nishene= reverse; varshantham= raining
 Hara= Siva; mihira= sun; tapham= burn; tribhuvanam= three worlds

The cloud in the gem city is dark blue and attired by a beautiful rainbow and
 sparkling lightning and gives the showers of rain to cool the burnt worlds by
 the scorching sun. The gemcity Manipoora vortex or chakra is having the
 nature of water. In it Sadaasiva and Sridevi stays as cloud and lightning.
 Modern science connects it to the Adrenals and renals or kidneys which
 control the water and electrolytes. We know the effect of sun stroke,
 dehydration and the cooling effects of the rain and water. The rays evolve
 from the Manipoora chakra are 52= sadyojatha, maya, vama deva, sree,
 aghora, padma, tatpurusha, ambica, anantha, nivrutthi, anatha, prathishta,
 janasritha, vidya, achintya, santha, sasisekhara, uma, teevra, ganga,
 manivaha, Saraswathi, ambuvaha, kamala, tejodheesa, parvathi,
 vidyavageeswara, chitra, chaturvidyeswara, sukamala, umagangeswara,
 Manmatha, krishneswara, sriya, srikantha, laya, anantha, sathi, sankara,
 ratnamekhala, pingala, yasovathi, saadyakhya, hamsananda, paradivyovgha,
 vama, maradivyogha, jyeshtha, peethougha, roudri, sarveswara,
 sarvamayi...dwisamadhikapanchasath rays 52 mentioned in hymn fourteen.

తవాధారే మూలే సహ సమయయా లాస్యపరయా
 నవాత్మాన మన్యే నవరస-మహాతాండవ-నటమ్ |
 త్తాభ్యా మేతాభ్యా-మదయ-విధి ముద్దిశ్య దయయా
 సనాతాభ్యాం జజ్ఞే జనక జననీమత్ జగదిదమ్

తవాధారే మూలే సహ సమయయా లాస్యపరయా
 నవాత్మానం మన్యే నవరస మహాతాండవ నటం ,
 ఉభాభ్యామేతాభ్యాముదయ విధిముద్దిశ్య దయయా
 సనాతాభ్యాం జజ్ఞే జనక జననీమత్ జగదిదమ్

tavādhāre mūle saha samayayā lāsyaparayā
 navātmāna manye navarasa-mahātāṇḍava-naṭam |
 ubhābhyā metābhyā-mudaya-vidhi muddiśya dayayā
 sanāthābhyāṃ jājñe janaka janānīmat jagadidam

41

Mother! In thy root chakra Mooladhaara, Samaya the beautiful lasya dancer
 Performs fine along with Tandava Siva the exponent of the emotions nine
 I realize that the burnt out worlds are regenerated by your blessed merger
 Now these new worlds have parents to protect them in their kindness shrine

Thavaadhaare moole= in your root or moolaadhaara chakra; saha samayayaa= with the
 divine lady Samaya; laasya= female dance; parayaa= performing; navaatmaanam= nine
 form; manye= I realize; navarasa = showing nine emotions; Mahaa= great; thandava
 natam= dance form performed by male; ubhaabhyaam= both; ethaabhyaam= these;
 udayavidhim= creating; uddisya= idea; dayayaa= with kindness; sanaathaabhyaam= by
 your union; jajne= understand; janaka= father jananee= mother; j jagadidam= this world;

Tandavam is the dance form performed by males. **Lasya** is the one performed by
 females. Siva the prime tandava actor performs along with Samaya Sridevi the
 lasya dancer and the worlds evolve and progress. When they stop it is the end of
 the worlds. This is the Koula theory. They worship either the image on a leaf of
 bhooorja or gold or silk cloth (poorva koula), or the external organs of a beautiful
 woman (utthara koula) in the name of Koulini in sleeping state. They offer her with
 5 'M'= madya- wine; mamsa- meat; matsya- fish; mudra- posture; maidhuna- union.
 These acts are adopted by digambara (nudes), kshapanika sects- prohibited by the
 society. **The rays evolved in this chakra are=** jwaloddeswara, jwaloddeswari,
 jaleswara, jaleswari, poorneswara, poorneswari, kameswara, kameswari, srikantha,
 gagana, anantha, swarasa, sankara, mathi, pingala, pathaladevi, nadakhya, naada,
 ananda, dakini, alasya, sakini, mahananda, lakini, yogya, kakini, atheetha, sakini, pada,
 hakini, adhresa, raktha, chakreesa, chanda, kurangeesa, karaala, madadreesa,
 mahochhushma, anadivimala, matangi, sarvagnavimala, pulinda, yogavimala, sabari,
 siddhavimala, vaachapara, samayavimala, kulalika, mithresa, kubja, uddesa, lajja,
 shashteesa, kuleswari, charyadheesa, kulaja...56-shut panchasath rays mentioned in
 the hymn fourteen.

*The above 41 slokas or hymns are famous as
ANANDA LAHARI- THE WAVES OF BLISS. From 42-100-103 hymns
describe the beauty of SRIDEVI hence called SOUNDARYA LAHARI-
THE WAVES OF BEAUTY.*

The tantra and yoga schools explore the hidden energy of micro and macrocosms for the benefit of mankind and the peaceful cohabitation of the living beings and non living things in all the worlds. This latent energy is called Kundalini and is represented by a symbol- a snake coiled three and half times in root chakra. Three most important astral channels out of 72000 are **Ida** (feminine, cool, lunar, moon); **pingala** (masculine, hot, solar); **Sushumna** the channel of consciousness- representing sympathetic ganglia on both sides and of the spinal cord in between. Albrecht Durer described this situation as the two thieves crucified along with the Christ. There are 6 chakras or cycles of energy described as lotus or padma the vortex of energy. The blood red hibiscus flower sacred to Siva and Sridevi is a symbol of Arthnareeswara or hermaphroditism. The morning dawn's red glow describes the beauty of Sridevi. The six chakras are=

1. **Mooladhara**- root chakra- lower end of the spine- gonads and pelvic plexus; earthy nature, lum beejakshara; lung beejamantra
2. **Swadhishtana**- one's own place- stomach stove, solar or celiac plexus, related to stomach, pancreas, spleen, liver; second brain; fire in nature; vum beejakshara; vung beejamantra
3. **Manipooora or gemcity**- adrenal glands, kidneys, hypogastric plexus and controls water and electrolyte balance; water in nature; rum beejakshara ; rung beejamantra
4. **Anahatha** or unstruck sound- heart , cardiac plexus, thymus, lungs, skin; controls heart beats and respirations; airy in nature; yum beejakshara; yung beejamantra
5. **Visuddha**- purity center- thyroid, parathyroid glands, pharyngeal plexus, vocal cords- controls speech, hearing and activeness; sky in nature; hum beejakshara; hung beejamantra
6. **Ajna**- command – brow middle- pituitary in the Turkish saddle; ?pineal nasociliary plexus, overseeing the other glands, third eye; mind in nature

Sahasrara is the final station. Thousands and thousands of brain cells in the cerebrum and other regions circuit, short circuit providing sparks of light and consciousness levels. In that thousand petal lotus flower situated atop of the head at Bregma, the awakened Kundlini serpent of energy from Mooladhara crosses the chakra six one by one with changing scenes and sounds and finally reaches Sahasrara giving the devotee the ultimate happiness, Bliss.

--- **This completes in short the modern explanation and the surprising similarities between the ancient thought and the modern scientific research.**

SOUNDARYA LAHARI- THE WAVES OF BEAUTY.

गतै-र्माणिक्यत्वं गगनमणिभिः सान्द्रघटितं
किरीटं ते हैमं हिमगिरिसुते कीतयति यः ॥
स नीडेयच्छाया-च्छुरण-शकलं चन्द्र-शकलं
धनुः शौनासीरं किमिति न निबध्नाति धिषणाम्

గతైర్మాణిక్యత్వం గగనమణిభిః సాంద్రఘటితం
కిరీటం తే హైమం హిమగిరిసుతే కీర్తయతి యః .
స నీడేయచ్ఛాయాచ్ఛురణశకలం చంద్ర శకలం
ధనుః శౌనాసీరం కిమితి న నిబద్ధాతి ధిషణామ్

gatai-rmaṇikyatvaṃ gaganamaṇibhiḥ sāndraghaṭitam
kirīṭaṃ te haimaṃ himagirisute kītayati yaḥ ||
sa nīḍeyacchāyā-cchuraṇa-śakalaṃ candra-śakalaṃ
dhanuḥ śaunāsīraṃ kimiti na nibadhnāti dhiṣaṇām

42

Oh the daughter of the Snow mountain! The poet-bard who lauds
The glory of your golden crown decorated with the jewels twelve glow
That illumine the sky is sure to be perplexed by their vivid hues, applauds
The reflection on the crescent moon shining on thy crown, as the Indra's bow

Gathai= possess; maanikyatwam= diamonds; Gaganamanibhih= the gems in the sky- the twelve suns- Adityas; Saandraghatitham= arranged in dense clusters
Kireetam= crown; te= yours; hymam= golden; himagiri suth= O Daughter of the snow mountain!; Keerthayathiyah= laud, praise; Sa= he; needeya= round; thchaayaath= with that light; Churanapatalam= shining picture; Chandra syakalam = crescent moon;
Dhanuh= bow; sounaa seeram= Indra's, with whose blessings the ploughs move – Indra who blesses the worlds with timely rains; kimithi= seeing
na nibadhnathi=why not think of; dhishanaam= in his mind

The twelve gems are the twelve adityas or Suns- Amsa, Bhaga, Mithra, Varuna, Dhata, Aryama, Jayantha, Bhaskara, Twashta, Poosha, Indra, Vishnu. (Maha Bharatha- Anusasana- 50-14); The Indra's bow or the rainbow is the symbol of ultimate beauty in many mythologies. It is the beautiful bridge, the worthy warriors cross accompanied by alluring valkyries to join the feast with Odin in Valhalla in the land of gods- Asgard paradise according to Norse mythology. In Africa the rainbow is the cosmic serpent that stays underwater. Aztecs believe that the volunteers and the prisoners who are sacrificed at the Sun god's altar reach the sphere and retinue of the sun god and live forever in the colors of rainbow and the wings of humming birds. Some times it is called Iris and its appearance welcomes the dawn of new era. Sankara the devotee poet describes the beauty of the crown of Sridevi- the sky is her crown with the twelve suns representing twelve months are the diamonds in the sky, the crescent moon is already there in her crown, reflecting the light of the sun giving an illusion of the Indra's bow or rainbow.

धुनोतु ध्वान्तं न-स्तुलित-दलितेन्दीवर-वनं
घनस्निग्ध-श्लक्ष्णं चिकुर निकुरुम्बं तव शिवे ।
यदीयं सौरभ्यं सहज-मुपलब्धुं सुमनसौ
वसन्त्यस्मिन् मन्ये बलमथन वाटी-विटपिनाम्

ధునేతు ధ్వాంతం నస్తులితదలితేందీవర వనం
ఘనస్నిగ్ధ క్షణం చికుర నికురుంబం తవ శివే ,
యదీయం సౌరభ్యం సహజముపలబ్ధుం సుమనసో
వసన్త్యస్మిన్ మన్యే వలమథన వాటీ విటపినామ్

dhunotu dhvāntaṃ na-stulita-dalitendīvara-vanaṃ
ghanasnigdha-ślakṣṇaṃ cikura nikurumbaṃ tava śive |
yadīyaṃ saurabhyaṃ sahaja-mupalabdhuṃ sumanaso
vasantyasmin manye balamathana vāṭī-ṭipinām

43

O the consort of Siva! Thy beautiful smooth lustrous locks resembling
The dark clouds and the wavy clusters of blacklily flora just blossoming
Let it remove the inner darkness of us with its elegant aroma flair
It seems the flowers of the celestial trees in the Nandana garden
Of Indra the slayer of the demon Bala, reached your tuft of hair
I imagine, to attain and gain that enchanting natural fragrance divine

Dhunothudhwantham= let it remove the darkness; nah= our; Thulitha= made with care;
dalitha= blossomed; Indeevaravanam= black lily flower garden; Ghanasnigdham=
scented high; slakshanam= smooth; Chikura nikurumbam=waves of hair; thava= your;
Sive= the consort of Siva; yadeeyam= belongs to that hair; Sourabhyam= sweet smell;
sahajam= natural; Upalabdum= to gain, acquire; sumanas= flowers; Vasanthi= stay;
asmin= in that hair; manye= imagine; Balamathana= Indra the slayer of Bala demon;
Vaate= Nandana garden; vitapinaam= celestial trees

The bard now describes the beauty of Sridevi's hair. The wavy black hair
resembling the dark rainy clouds and the clusters of black-lily flora just
blossoming shall remove our inner darkness to fill it with the splendor of the
Mother. The natural fragrance of Sridevi's hair has taken up by the flowers
of the celestial trees in the Nandana garden of paradise to some extent
because they reached and stayed in mother's hair tuft- explains the
beautiful tree tops with flowers in bloom glowing in the sky among the bunch
of clouds. (Cloud is a mass of fog consisting of minute particles of water, floating
in the atmosphere. A great number or multitude of anything is also called a cloud.)
What a great way of describing Nature the Mother! Upon that dark hair is the
crown with diamonds twelve is glowing bright and the crescent moon mimicking a
beautiful rainbow. (Rainbow is the colored bow formed by the refraction and
internal reflexion of light in rain drops. Secondary rainbow is formed in the inner or
outside of the first rainbow. Lunar rainbow or **Singini** is the rare rainbow formed
by the lunar rays.

तनोतु क्षेमं न-स्तव वदनसौन्दर्यलहरी
 परीवाहस्रोतः-सरणिरिव सीमन्तसरणिः।
 वहन्ती- सिन्दूरं प्रबलकबरी-भार-तिमिर
 द्विषां बृन्दै-र्वन्दीकृतमेव नवीनार्क केरणम्

తనోతు క్షేమం నస్తవ వదనసౌందర్య లహరీ
 పరీవాహస్రోతః సరణిరివ సీమంతసరణిః ,
 వహంతీ సిందూరం ప్రబలకబరీ భార తిమిర
 ద్విషాం బృందైర్వందీకృతమివ నవీనార్క కిరణమ్

tanotu kṣemaṃ na-stava vadanasaundaryalaharī
 parīvāhasrotaḥ-saraṇiriva sīmantasaraṇiḥ|
 vahantī- sindūraṃ prabalakabarī-bhāra-timira
 dviṣāṃ bṛndai-rvandīkṛtameva navīnārka keraṇam

44

The sparkling waves of beauty that radiate from thy enchanting face, flow
 As a beguiling river, the parting of hair seemanthisarani with vermilion glow
 Resembling a tributary of that river, mimic the rays of the sun young and fair
 Imprisoned by the powerful enemy clusters, Mother! Your famous black hair

Tanothu= expand; kshemam= blessing; nah tava= your; Vadana= face;
 Soundarya laharee= the waves of beauty; Pareevaaha srothas saraniriva= flowing as a
 river stream; Seemanthisarani= the parting of hair on the head like a tributary
 Vahanthi= belongs; sindhooram= vermilion, red ochre; Prabala kabareebhara= great
 flowing hair; thimira= night darkness; Dwishaam=enemies; brindai= groups
 Bandedkrithamiva= imprisoned; naveenaarka kiranam= young sun rays

What more can explain the beauty of the Mother Nature -**Aruna** than the description of the lights of the dawn the **Aurora Borealis** the northern lights and the **Aurora Australis** the southern lights, the nature's wonders where the lights from the Polar Regions enchant and mesmerize the viewers since time immemorial? (**Aurora** the Roman goddess of dawn, a rich orange color, a luminous meteoric phenomenon of electrical character seen in and towards the polar regions-(Chambers 20th century dictionary). Sankara with his great devotion visualized the ultimate beauty and blessed us with his hymns- Soundarya lahari- the waves of beauty. No poet then, now and later can surpass this great poet and teacher. **Usha** of our mythology is equivalent to the Aurora goddess of Romans. The Hindu custom of women keeping vermilion or red ochre on the parting of the head and bindi in the brow middle of their face is beautifully compared with the morning sun glowing in charming rose red color in the enchanting sky that looked like a beguiling river with its tributaries. The dark clouds of hair have plotted to imprison the young sun bindi in their clusters where the seemanthisarani the parting of hair is moving ahead. Sages understand this as the way of rising up the mind of Ajna chakra towards Sahasrara the thousand petal lotus to attain the ultimate brightness, the bliss, the brilliance of the Mother.

अरालै स्वाभाव्या-दलिकलभ-सश्रीभि रलकैः
 परीतं ते वक्त्रं परिहसति पङ्केरुहरुचिम् ।
 दरस्मैरे यस्मिन् दशनरुचि किञ्जल्क-रुचिरे
 सुगन्धौ माद्यन्ति स्मरदहन चक्षु-र्मधुलिहः

అరాలై: స్వభావ్యాదలి కలభ సశ్రీభిరలకై:
 పరీతం తే వక్త్రం పరిహసతి పంకేరుహ రుచిమ్ ,
 దరస్మైరే యస్మిన్ దశనరుచి కింజల్క రుచిరే
 సుగంధౌ మాద్యంతి స్మర దహన చక్షుర్మధులిహః

arālai svābhāvya-dalikalabha-saśrībhi ralakaiḥ
 parītaṃ te vaktraṃ parihasati paṅkeruharucim |
 darasmere yasmin daśanaruci kiñjalka-rucire
 sugandhau mādyanti smaradahana cakṣu-rmadhulihāḥ

45

Thy majestic face radiating bright light surrounded by the wavy hairlocks
 Mother! Scoffs at the lotus flower encircled by the black bumble bee flocks
 The fine filaments like teeth emitting luminous smiles from thy face glorious
 Does arrest the bumble bee eyes of Siva that burnt Manmatha to ashes pious

Araalai= wavy; swaabhaavyaath= by nature; Ali= bee; kalabha= young ones; sasreebhi=
 equal light; Alakaih= forehead hair; Pareetham= encircled by; te vakthram= your face;
 Parihasathi= laugh, mocking; pankeruha= lotus flowers; ruchim= radiance; Darasmere=
 smiles; yasmin= in that face; dasanaruchi= the sparkling light from teeth;
 kimjalkaruchire= the beautiful hairs; Sugandhou= the sweet aroma; maadyanthi= enjoy,
 savor; smaradahana= Siva who burnt Manmatha; chakshu= eyes; madhulihah= black
 bumble bee that enjoys nectar.

Lotus flower is an Indian or Egyptian water-lily of various species of Nymphaea and Nelumbium. In the great epic the Odyssey, the poet- bard Homer describes the Greek hero Odysseus (whom Romans called Ulysses) reaches the land of the **Lotus- Eaters**, who give some of his men lotus-blossoms to eat, wiping out their memories and inducing such lethargy that those who have eaten those flowers have to be carried back to their ships. (Dreamy forgetfulness). Hindu mythology describes the great god Vishnu, resting on the coils of the cosmic serpent Ananta in the waters of Chaos, the lotus flower emits from his navel that opens to reveal the creator god Brahma. In Egyptian mythology it was the **primeval lotus**, which rose out of the waters to reveal an infant god. The Buddha's mother, Queen Mahamaya, had a dream that a bodhisattva came down into her womb in the form of a white elephant holding a lotus in its trunk symbolizing the arrival of Tathagatha. Padmasambhava, the Indian mystic who brought Buddhism to Tibet is believed to have miraculously emanated as an eight year old with in the heart of a lotus blossom. The beauty of the lotus flower is lauded by one and all. Such a beautiful face of Sridevi with dark clouds as her hair and suns and moon as the gems in her crown, morning sun as the vermilion or bindi on her forehead emanating sparkles of smiles of lightning enchanting the great Siva and her devotee bees alike.

ललाटं लावण्य द्युति विमल-माभाति तव यत्
द्वितीयं तन्मन्ये मकुटघटितं चन्द्रशकलम् ।
विपर्यास-न्यासा दुभयमपि सम्भूय च मिथः
सुधातेपस्यूतिः परिणमति राका-हिमकरः

లలాటం లావణ్య ద్యుతి విమలమాభాతి తవ యత్
ద్వితీయం తన్మన్యే మకుటఘటితం చంద్రశకలమ్ ,
విపర్యాస న్యాసాదుభయమపి సంభూయ చ మిథః
సుధాతేపసూతిః పరిణమతి రాకా హిమకరః

lalāṭaṃ lāvaṇya dyuti vimala-mābhāti tava yat
dvitīyaṃ tanmanye makuṭaghaṭitaṃ candraśakalam |
viparyāsa-nyāsā dubhayamapi sambhūya ca mithaḥ
sudhālepasyūtiḥ pariṇamati rākā-himakaraḥ

46

Oh great goddess! I consider thy lovely forehead *lalaata* emitting pure light
As the second part of the circle of the moon bright; the first luminous lune
The crescent already is on your magnificent crown; both by blending into one
Evolve into the full moon anointed with ambrosia giving out cool moonlight.

Lalaatam= fore head; laavanya= loveliness; dyuthi= light; Vimalam= pure;
Abhathi= shine; thava= yours; Yath= that; dwitheeyam= second; thanmanye= imagining;
Makutaghatitham= arranged in the crown; Chandrasakalam= crescent moon;
Viparyaasanyaasa= half circle; ubhayamapi= both; Sambhooya cha mithah= combine
with one another; Sudhaalepaa syuthih= anointed with ambrosia
Parinamathi= evolving; raakaa himakarah= full moon

Moon face is a full round face- a point of beauty in the East. In Greek mythology **Selene** is the moon goddess. **Artemis** is for Romans. According to Amarakosa- Chandra is the pleasant one; cool like camphor. His sixteenth part is Kala. **Anumathi** is the full moon with 14 kalas or parts. **Raaka** is the full moon with all kalas. **Sinivaali** is the dark night Amavasya with thin young crescent. **Kuhu** is the dark night with out crescent moon. In this hymn the poet describes the enchanting beauty of Mother's lalaata the forehead comparing it with the half moon shining bright and visualizes the full moon with all kalas by joining the crescent moon already present on her crown. A wonderful scene before our eyes- an enchanting crown glowing with twelve diamonds, dark wavy clouds of hair, rainbow crescent jewel, and a full moon face exuding cool light and the sparkling smiles of lightning!

Sinivaali, Kuhu, Raaka, Anumati are the daughters of Angira and Smriti. Amavasya mixed with 14th Tithi of the next Paksha or fortnight is Sinivali while Amavasya which merges with the first of next Paksha is Kuhu (in both the cases worship of both Sinivali and Kuhu would bestow wealth); Purnami mixed with the 14th Tithi is Anumati while that mixed with the first of next Paksha is Raaka

भ्रुवौ भुग्ने किञ्चिद्भुवन-भय-भङ्गव्यसननिनि
 त्वदीये नेत्राभ्यां मधुकर-रुचिभ्यां धृतगुणम् ।
 धनु र्मन्ये सव्येतरकर गृहीतं रतिपतेः
 प्रकोष्ठे मुष्टौ च स्थगयते निगूढान्तर-मुमे

భ్రువౌ భుగ్నో కించిద్ భువన భయ భంగ వ్యసనిని
 త್ವదీయే నేత్రాభ్యాం మధుకర రుచిభ్యాం ధృతగుణమ్ ,
 ధనుర్మన్యే సవ్యేతరకర గృహీతం రతిపతేః
 ప్రకోష్ఠే ముష్టౌ చ స్థగయతి నిగూఢాంతరముమే

bhruvau bhugne kiñcidbhuvana-bhaya-bhaṅgavyasanini
 tvadiye netrābhyāṃ madhukara-rucibhyāṃ dhṛtaguṇam |
 dhanu rmanye savyetarakara grhītaṃ ratipateḥ
 prakoṣṭe muṣṭau ca sthagayate nigūḍhāntara-mume

47

To remove the fear from all the worlds, Mother! You take vows with sympathy
 Thy daintily bent bow shaped eyebrows with an exquisite bowstring is a riddle
 Those eyes shining with the brilliance of the bumble bee rows, the brow middle
 Hidden by the unseen hand of Manmatha the spouse of the love goddess Rathi

Bhruvou= eye brows; bhugne= bend; kinchith= a little; Bhuvana= worlds;
 Bhaya= fear; bhanga vyananini= interested in removing; Twadeeyae= yours;
 nethraabhyaam= eyes; Madhukara ruchibhyaam= the beauty of bumble bees
 Dhrita gunam= as bow string; Dhanu= bow; manye= presume; Savye= right side;
 ethara= other; kara= hand; Griheetham= handling; Rathipatheeh= Manmatha the consort
 of Rathi- love goddess; Prakoshte= wrist; mushtowcha= fist; sthagayathi= covering;
 Nighoodanthram me = conceal;

Manmatha is the god of love and Rathi his consort are the deities of love in Hindu mythology. He has in his armour a bow, five arrows of flowers- lotus, Asoka, mango, jasmine and blue-lily that induces in the targets passion, craziness, emaciation, fever and stupor. His bow is made with fine sugarcane stem with a bow string formed by the rows of black bumble bees. His friend is Vasantha the spring season a short lived one. He made enemy of Siva by releasing his arrows on him and the disturbed god burnt him to ashes by opening his third eye. When Rathi the wife of Manmatha pleaded for mercy the great god blessed them and gave a boon that though Manmatha lost his body forever he can be seen by everybody in their minds and Rathi can have him in his original form. This is beautifully described in 6th hymn- '*Dhanuh poushpam mourvee---*'

Cupid is the love god of Romans, identified with Greek **Eros**- desire. He is depicted as a winged figure of a young boy with a bow and arrows.

अहः सूते सव्य तव नयन-मर्कात्मकतया
 त्रियामां वामं ते सृजति रजनीनायकतया ।
 तृतीया ते दृष्टि-दरदलित-हेमाम्बुज-रुचिः
 समाधत्ते सन्ध्यां दिवसर्-निशयो-रन्तरचरीम्

అహః సూతే సవ్య తవ నయనమర్కాత్మకతయా
 త్రియామం వామం తే సృజతి రజనీనాయకతయా ,
 తృతీయా తే దృష్టిరదలిత హేమాంబుజ రుచిః
 సమాధత్తే సన్ధ్యాం దివస నిశయోరంతరచరీమ్

ahaḥ sūte savya tava nayana-markātmakatayā
 triyāmāṃ vāmaṃ te sṛjati rajanīnāyakatayā |
 tṛtīyā te dṛṣṭi-rdaradalita-hemāmbuja-ruciḥ
 samādhatte sandhyāṃ divasar-niśayo-rantaracarīm

48

Oh Mother! The illuminated day is generated by the glorious sun your eye right
 The moon your left eye has become the lord of the night to shower moonlight
 Like the just budding golden red lotus flower is your fiery third eye glow might
 Emanates arcs of flamboyant lights in the dawn times in between day and night

Ahah= day; soothe= generate; savyam= right side; thava= your; Nayana= eyes;Arka
 athma kathayaa= having the nature of the sun; Triyaamaam= night; Vaamam te= left eye;
 srujathi= create; Rajanee= night; naayakathayaa= the lord of night, moon; Tritheeyaate=
 third one; drushti= looks; Daradalitha hemambujarchih=half blossomed golden lotus
 flower; Samaadhadatte= doing wel; sandhyaam= dawn times; Diva= day; nisa= night;
 antharachareem = in between them

Sun, moon and fire are the three distinguished fires that are described as
 the three eyes of Sridevi. Siva is the god who has three eyes and he is the
 spouse of Sridevi and so it is to make clear that there is no difference in
 between them- abhedha- and by indicating the divisions of the time as day,
 dawn and night, Sridevi as the originator of space and time is suggested in
 this poem. Day as wakeful state, night as sleep and dawn as the dreamy state
 this beautiful poem indicates the three states of all the living beings.
 Adorned with twelve jeweled crown with a crescent rainbow colored gem on
 the dark cloudy hair her beautiful full moon face emanating sparkling smiles
 and her eyebrows reminding the bow of Manmatha with the bowstring made
 of bumblebee rows. The three eyes of Sridevi remind one the three lights of
 the universe- sun, moon and fire. The poet imagined Sridevi as the one
 beyond time and space.

The **third eye** (also known as the **inner eye**) is a mystical and esoteric concept referring
 in part to the ajna (brow) chakra in certain spiritual traditions. It is also spoken of as the
 gate that leads within to inner realms and spaces of higher consciousness.

विशाला कल्याणी स्फुटरुचि-रयोध्या कुवलयैः
 कृपाधाराधारा किमपि मधुरा२_२_भोगवतिका ।
 अवन्ती दृष्टिस्ते बहूनगर-विस्तार-विजया
 ध्रुवं तत्तन्नाम-व्यवहरण-योग्याविजयते

ವಿಶಾಲಾ ಕಲ್ಯಾಣಿ ಸ್ಫುಟರುಚಿರಯೋಧ್ಯಾ ಕುವಲಯೈಃ
 ಕೃಪಾಧಾರಾಧಾರಾ ಕಿಮಪಿ ಮಧುರಾಭೌಗವತಿಕ್ ,
 ಅವಂತಿ ದೃಷ್ಟಿಸ್ತೆ ಬಹುನಗರ ವಿಸ್ತಾರ ವಿಜಯಾ
 ಧ್ರುವಂ ತತ್ತನ್ನಾಮ ವ್ಯವಹರಣ ಯೋಗ್ಯಾ ವಿಜಯತೆ

viśālā kalyāṇī sphutaruci-rayodhyā kuvalayaiḥ
 kṛpādhārādhārā kimapi madhurābhogavatikā |
 avantī dṛṣṭiste bahunagara-vistāra-vijayā
 dhruvaṃ tattannāma-vyavaharaṇa-yogyāvijayate

49

Oh Goddess! Your compassionate looks go beyond those famous cities eight
 Nobler than Visaala; Auspicious than Kalyaani; more radiant than Ayodhya
 Pleasant than Madhura; spacious and brighter than Bhogavathi; exciting might
 And protective than Avanthi; indolent than Dhaara; and victorious than Vijaya

Visaala= noble, large; kalyaane= auspicious; sphutaruchi= more radiant light;
 Ayodhya= Ayodhya city; kuvalayaiah= black lilies; Kripaadhaaraadhaaraa=a base to
 compssion; kimapi= beyond description; madhuraa= pleasant Madhura city
 Bhogavathikaah= spacious Bhogavathi city; Avanthee= protecting Avanthi city
 drishtisthe= with your looks; bahunagara= many cities; visthaara vijayaa= victorious in
 many; Dhruvam= fact, sure tathnaamavyavaharanyogyaa= suitable in mentioning those
 city names; vijayathe= exist; eight cities and types of glances (Akekara) 1.Ayodhya=
 expanded iris, amazement; 2. Madhura= encompassed, pleasant;
 3. Dharaa= indolent, lazy; 4. Visaala= noble, insight; 5. Kalyani= auspicious, surprise; 6.
 Bhogavathi= bright and spacious; 7. Avanthi= mesmerizing, protective;
 8. Vijaya= iris in the corner of the eye, side glances, offering victory

The glances of women are called 'Akekara' as per Rasamanjari. The poet
 delightfully compares the glances with the famous cities eight having similar
 characterstics. For ordinary women the side glances each one reflects their
 inner feelings- amazement, pleasntness, indolence, insight, surprise,
 brightness, protectiveness and victory. Sridevi's glances are endowed with
 the powers of agitation, attraction, liquefaction, craziness, overpowering,
 exorcism, hostility and death. The great cities and the people there do have
 the qualities accrued to them by the blessings of Mother's looks. **Visala**
 blossomed with insight, **Kalyani** auspicious and surprise, **Ayodhya** strong and
 smiling, **Dhara** indolent and steady, and **Madhura** encompass and pleasant,
Bhogavathi sparkles and inviting, **Avanthi** hypnotizing and youthful, **Vijaya**
 is the side glance that indicates victory.

कवीनां सन्दर्भ-स्तबक-मकरन्दैक-रसिकं
कटाक्ष-व्याक्षेप-भ्रमरकलभौ कर्णयुगलम् ।
अमुञ्चन्तौ दृष्ट्वा तव नवरसास्वाद-तरलौ
असूया-संसर्गा-दलिकनयनं किञ्चिदरुणम्

కవీనాం సందర్భ స్తబక మకరందైక రసికం
కటాక్ష వ్యాక్షేప భ్రమరకలభౌ కర్ణయుగలమ్ ,
అముంచంతు దృష్ట్యా తవ నవరసాస్వాద తరలౌ
అసూయా సంసర్గాదలిక నయనం కించిదరుణమ్

kavīnāṃ sandarbha-stabaka-makarandaika-rasikaṃ
kaṭākṣa-vyākṣepa-bhramarakalabhau karṇayugalam |
amuñcantau dr̥ṣṭvā tava navarasāsvāda-taralau
asūyā-samsargā-dalikanayanam kiñcidaruṇam

50

Observing thy ears paying attention to the nectar filled poetic compositions
your beautiful eyes too stationed themselves nearby enjoying the emotions
Nine and thine eyes resemble a pair of black bumblebees young and glossy
Mother! Watching them, your third eye has become a little red with jealousy

Kaveenaam= poets; sandarbhashtabaka= poetic compositions; Makarandaika bharitham=
filled with nectar; Kataakshvyakshepa= those compassionate side glances; Bhramara
kalabhau= the young bumble bees; Karna yugalam= pair of ears
Amunchanthou= without leaving; drushtya= seeing; Tava= your; navarasa
aswaadatharalou= enjoying the nine emotions; Asooyaa= jealousy; samsargaath= related;
alika nayanam= third eye; Kinchith= a little; arunam= redness

Nava rasa³⁵ the nine emotions or feelings are =srungara- **passion**, haasya-
mirth, karuna- **compassion**, roudra- **anger**, veera- **valour**, bhayanaka- **fear**,
beebhatsa- **disgust**, adbhuta- **amazement**, and santha- **tranquility**;

The poet explains the large charming eyes expanded towards ears to enjoy
the poetic symphonies and works rendered by the poets and the third eye is
red and blazing because it is angry and jealous of the other fortunate eyes.
Now we see the image of Mother with a tiara adorned with twelve diamonds
and a crescent jewel reflecting the colors of rainbow on her dark cloudy
wavy hair. Her beautiful full moon face exuding sparkles of smiles of her
charming teeth and her eyebrows and eyes resembles the bow of Manmatha
with a bowstring of shining bumblebee rows. Her side glances remind the
famous cities eight and her charming eyes radiate them expressing the
emotions nine. An enchanting sight to the devotees on their mind screens!

³⁵ Navarasa means Nine Emotions in which Nava signifies nine and Rasa signifies Emotions. The nine emotions included in Navarasa are Shringara (love), Hasya (laughter), Karuna (kind-heartedness or compassion), Raudra (anger), Veera (courage), Bhayanaka (terror), Bheebhatsya (disgust), Adbutha (surprise), and Shantha (peace or tranquility). These are the emotions that human shows according to the situations.

शिवे शङ्गारार्द्रा तदितरजने कुत्सनपरा
 सरोषा गङ्गायां गिरिशचरिते विस्मयवती ।
 हराहिभ्यो भीता सरसिरुहा सौभाग्य-जननी
 सखीषु स्मेरा ते मयि जननि दृष्टिः सकरुणा

శివే శృంగారార్ద్రా తదితరజనే కుత్స్నపరా
 సరోషా గంగాయాం గిరిశచరితే విస్మయవతీ ,
 హరాహిభ్యో భీతా సరసిరుహ సౌభాగ్య జననీ
 సఖీషు స్మేరా తే మయి జనని దృష్టిః సకరుణా

śive śaṅgārārdrā taditarajane kutsanaparā
 saroṣā gaṅgāyāṃ giriśacarite vismayavatī |
 harāhibhyo bhītā sarasiruha saubhāgya-janānī
 sakhīṣu smerā te mayi janani dṛṣṭiḥ sakaruṇā

51

Mother! From thy beautiful eyes flow all emotions; the passionate glances towards your consort Siva; disgust at evil people; Anger with thy fellow-wife Ganga; amazement in hearing the legends of Him; with his snake ornaments fear; Valor from the rich redness of water lilies, tranquility of the lotus pond; And you radiate smiles with your escorts, with me the utmost empathy bond

Sive= O consort of Siva; srungaarardraa= wet with passion; Taditharajane= with other people; kuthasanapara= disgust look; Saroshaa= with anger; gangaayaam= towards Ganga; Girisacharithe= the story of gireesa Siva; Vismayavathee= with amazement; Haraahibhyo= with his ornaments- serpents; bheetha= fear
 Sarasiruha= in the ponds of red lotus flowers; Soubhaagyajanane= getting that richness; Sakheeshu= with her maid servants, companions; Smeraate= smile; Mayi= with me; janani= Oh Mother! ; Drushtih= your kind looks; Sakarunaa = with empathy

The nine emotions have their corresponding sthayeebhava or **expressive states** according to Bharatha sage. They are =srungara- passion= **rathi or love**; haasya- mirth= **smile or laughter**; karuna- compassion or empathy= **soka or sorrow**, roudra- anger= **krodha or wrath**; veera- valour= **utsaha or alacrity**; bhayanaka- fear= **bhaya or alarm or fright**; beebhatsa- disgust= **Jugupsa or aversion**; adbhuta- amazement= **vismaya or wonder**; and santha- tranquility = **sama or peace or calm**;

Dhananjaya understands that santha or tranquility has minimal role in stage expressions. Experts observed that all other emotional states are generated and finally absorbed into the peace or tranquility and Mother is the cause and effect of the creation and assimilation, the poet has not mentioned the emotion Santha or tranquility separately.

गते कर्णाभ्यर्णं गरुत इव पक्ष्माणि दधती
 पुरां भैत्तु-श्चित्तप्रशम-रस-विद्रावण फले ।
 इमे नेत्रे गोत्राधरपति-कुलोत्तंस-कलिके
 तवाकर्णाकृष्ट स्मरशर-विलासं कलयतः

గతే కర్ణాభ్యర్ణం గరుత ఇవ పక్ష్యాణి దధతీ
 పురాం భేత్తుశ్చిత్తప్రశమ రస విద్రావణ ఫలే ,
 ఇమే నేత్రే గోత్రాధరపతి కులోత్తంస కలికే
 తవాకర్ణాకృష్ట స్మరశర విలాసం కలయతః

gate karnābhyarṇaṃ garuta iva pakṣmāṇi dadhatī
 purāṃ bhettu-ścittaprasāma-rasa-vidrāvaṇa phale |
 ime netre gotrādharaṇipati-kulottamsa-kalike
 tavākarnākṛṣṭa smaraśara-vilāsaṃ kalayataḥ

52

In the crown of the mountain lord of the earth you are the blossom flower
 Mother! Thy enchanting eyelashes have endeared an image in my mind mirror
 The arrow of Manmatha with feathers duo attached and pulled towards ear,
 To replace tranquility with passion in the tough mind of the tricity destroyer!

Gathe= attain; karnabhyarnam= near the ears; Garutha iva= like the eagle feathers
 attached to arrow; Pakshmaani= eyelashes; dadhathi= wear; Puraam bhetthu= the
 destroyer of three cities; Chittha= mind; Prasamarasavidraavanaphale= wakingup from
 calmness to passion; Imenethre= in my eyes; Gothraadharapathi= the king of earth the
 Himalaya mountain; Kulotthamsakalike= the flower bud in the crown of
 Tava= you; akarnaakrishta= pulled up to the ears; Smarasara= the arrow of Manmatha³⁶;
 Vilaasam= style; kalayathah= giving.

After the self- combustion of **Sathi** in the court of Daksha, Siva the great lord and
 husband of Sathi destroyed the precincts of the holy fire the place of her self-
 immolation by sending Veerabhadra and later went into meditation and attained
 tranquility. Parvathi the daughter of the king of the Himalaya Mountains the
 incarnation of Sathi fell in love with him and the god of love as usual released his
 arrows of flowers disturbing the calmness of Siva. Incensed by the Manmatha's act
 Lord Siva opened his third eye there and then buning him into ashes. From then
 onwards Manmatha became Ananga -without body, visible only to mind. The place
 where he was burnt to ashes is the Anga desa. The poet indirectly indicates the job
 failed by the arrows of Manmatha was finished to glory by the glances of Sridevi in
 creating commotion in the sturdy mind of **Siva** the tri-city destroyer.

In Roman mythology, **Cupid** (Latin *cupido*, meaning "desire") is the god of desire, affection and
 erotic love. He is the son of the goddess Venus and the god Mars. His Greek counterpart is Eros.
 in Latin as **Amor** ("Love"); **Amores** (plural) are the equivalent of the Greek Eroses.

³⁶ 1.aravinda= a lotus [nelumbium speciosum], 2. ashoka= a flower of hellebore origin, 3. chutam= mango
 flower, 4.nava mallika= new jasmine, 5.neela utpala= blue costus, are the five arrows of Manmatha.

विभक्त-त्रैवर्ण्यं व्यतिकरित-लीलाञ्जनतया
विभाति त्वन्नेत्र त्रितय मिद-मीशानदयिते ।
पुनः सष्टुं देवान् द्रुहिण हरि-रुद्रानुपरतान्
राजः सत्त्वं वैभ्रत् तम इति गुणानां त्रयमिव

విభక్త త్రివర్ణం వ్యతికరిత లీలాంజనతయా
విభాతి త్వన్నేత్ర త్రితయమిదమీశాన దయితే .
పునః సష్టమం దేవాన్ ద్రుహిణహరిరుద్రానుపరతాన్
రాజః సత్త్వం బిభ్రత్ తమ ఇతి గుణానాం త్రయమివ

vibhakta-traivarnyam vyatkarita-līlāñjanatayā
vibhāti tvannetra tritaya mida-mīśānadayite |
punaḥ sraṣṭuṃ devān druhiṇa hari-rudrānuparatān
rajaḥ satvaṃ vebhrat tama iti guṇānāṃ trayamiva

53

Oh the companion of Siva! Thy three eyes, decorated by the shade of collyrium
Gives an elegant look by separating the tricolors white, red and black maximum
May be to recreate the divinities Brahma, Vishnu and Rudra from Egg Primum
With the three attributes Satva, Rajas, and Tamas respectively to shine supreme

Vibhaktha= separated; trivarnyam= three colors-white, red, black; Vyathikaritha= for
elegant look; leelanjanathayaa= Collyrium shade; Vibhaathi= shine; tannethra trithayam=
your three eyes; Idame = these; esaanadayate= O the consort of Siva!
Punahsrushtum= in recreating from elm the brahmanda, primary egg; devaan= three
gods; Druhina hari rudraan= Brahma, Vishnu, Rudra; Uparathaaan= mingled, immersed;
Rajas satvam bibhrath thama= having satva, rajas, tamas,
Ithi gunaanaam trayamiva= the three attributes

The three colors white, red and black indicates the attributes or qualities
Satva- white, the color of day, pleasant, tranquil, calm nature; Rajasa -red,
agitating, active, the color of dawn, bubling nature; Tamasa- black, the color
of night, darkness, destruction in nature. Brahma the creator, Rudra the
destroyer, Vishnu the protector and the dawn are in between the day and
the night. The right eye is rajo guna-red; the left is saatvic white and the
third eye is tamasic of black. In modern scientific thought the third eye is
linked to the pineal gland which secrets the black pigment hormone
Melatonin that responds to temperature differences. The pineal gland is
associated with the biological clock of living beings which in turn responds to
the changes in the clock of macrocosm. The growth, the mile stones, the
monthly cycles, menstruation, pregnancy, delivery, old age, death all these phases
are maintained by the biological clock. The diurnal variations -sleep patterns,
hormone levels are also in its control. The lizard **Tuatara** is having third eye for its
survival. What amazes one is how our ancients found these secrets of nature in
their times of limited scientific knowledge laced with little equipment or gadget
support!

पवित्रीकर्तुं नः पशुपति-पराधीन-हृदये
दयामित्रैर्नेत्रै-ररुण-धवल-श्याम रुचिभिः ।
नदः शोणो गङ्गा तपनतनयेति ध्रुवमुम्
त्रयाणां तीर्थाना-मुपनयसि सम्भेद-मनघम्

పవిత్రీకర్తుం నః పశుపతి పరాధీన హృదయే
దయా మిత్రైర్నేత్రైరరుణ ధవల శ్యామ రుచిభిః ,
నదః శోణో గంగా తపనతనయేతి ధ్రువమముమ్
త్రయాణాం తీర్థానాముపనయసి సంభేదమనఘమ్

pavitrīkartuṃ naḥ paśupati-parādhīna-hṛdaye
dayāmitrair netrair-aruṇa-dhavaḷa-śyāma rucibhiḥ |
nadaḥ śoṇo gaṅgā tapanatanayeti dhruvamum
trayāṇāṃ tīrthānā-mupanayasi sambheda-managham

54

Your heart is with Siva the over lord of animals! The rivers of compassion
O Goddess! Sona with its golden red stream, Ganges with its pure waters
White; Kaalindi with its aqua black, flow from thine eyes to remove our sins
acquired from the rajas, satva, tamas attributes and these three sacred streams
Join in to one holy confluence is certain to give us deliverance and salvation

Pavithreekarthum= benediction, removing the sins; Nah= us; Pasupathi= the lord of
animals; Paraadheena= in other's sanctuary; hrudaye= heart; Dayaamithrair= friends of
compassion; Nethrai= eyes; aruna= red; dhavala= white; shyama= black
Ruchih= light; Nadah= rivers; sono= red water strea; Gangaa= white water stream;
thapana= sun; thanayethi= daughter- Kaalindi- yamuna; dhruvamamum= this is true
Trayaanaam= three; teerthanamupanayasi= holy water places; Sambedham= the
confluence of the rivers; anagham = pure, tranquil

The pure water stream of the sky descended on to the head of Siva and
then on to the earth by the efforts of Bhagiratha is called Ganga- Hara
utthamangath bhoomim gathaa- Ganga famous for her pure waters; Kaalindi
has originated from the Kalinda mountain and its waters are blue black in color
hence the name= kaala= black; this river is also called Yamuna the sister of
Yama the king of underworld and the adjudicator. Both are the children of
Surya the sun. Along with Saraswathi the underground river they become a
holy confluence at Allahabad the famous trivenisangamam. Sona is the river
mentioned in the poem is the Sonabhadra River that joins Ganga in Bihar.
Sona means gold. Its golden red stream - sona theethi sona- gave it the
name Sona. Hindus consider the confluences of the rivers with rivers or with
seas as sacred pilgrimage centers and believe the meditation and a dip in the
holy waters on auspicious days washes away the sins accrued by the mortals.

निमेषोन्मेषाभ्यां प्रलयमुदयं याति जगति
 तवेत्याहुः सन्तो धरणिधर-राजन्यतनये ।
 त्वदुन्मेषाज्जातं जगदिद-मशेषं प्रलयतः
 परेत्रातुं शङ्के परिहृत-निमेषा-स्तव दृशः

నిమేషోన్మేషాభ్యాం ప్రలయముదయం యాతి జగతి
 తవేత్యాహుః సంతో ధరణిధర రాజన్యతనయే ,
 త్వదున్మేషాజ్జాతం జగదిదమశేషం ప్రలయతః
 పరిత్రాతుం శంకే పరిహృత నిమేషాస్తవ దృశః

nimeshonmesābhyāṃ pralayamudayaṃ yāti jagati
 tavetyāhuḥ santo dharaṇidhara-rājanyatanaye |
 tvadunmeṣājātāṃ jagadida-maśeṣaṃ pralayataḥ
 paretrātum śaṅṅke parihr̥ta-nimeṣā-stava dṛśaḥ

55

Oh the daughter of the lord of the mountains! The learned men presume
 That all these worlds come to annihilation and existence by the closing
 And opening of your eyes; to protect the worlds generated by the opening
 Of your eyes I believe, Mother! You purposefully ceased to close your eyes

Nimeshonmeshebbhyam= closing and opening the eyelids; Pralayam= annihilation;
 udayam= regeneration; yaathi= get; Jagathi= worlds; Tavetyaahu= they say; santho=
 learnedmen; Dharaneedhara= mountains; raajasya thanaye= the daughter of the lord;
 Twath= that; unmesha= by opening your eyes; gnaatham= born; Jagadidim= these
 worlds; asesham= all; pralayatah= in annihilation; Parithraathum= to save; sanke= I
 think; parihrita= retrieved; Nimeshaas= eyelids; thava= your; drusah= eyes

Deities are animeshas. The meaning of animesha is not closing the eyes. Sridevi the
 prime goddess has created this Universe by opening her eyes and to protect them
 the poet says she kept her eyes open. If she closes her eyes- that is annihilation
 time- the entire worlds plunge into darkness, chaos dominates and destruction
 continues till she opens her eyes again.

Modern scientist Dr. Allen Sandoz believes that this creation process started with
 'Big bang' explosion twelve billion years ago and it continues for another 29 billion
 years and gets destroyed in implosion and the duration between explosion and
 implosion is 41 billion years. There is a difference of opinion among the scientists
 about the exact time of Big bang= 15-8-6 billion years. Hindu Vedas mention that
 we now live in the second half of the Brahma period- poorvaparaṅtha the Swetha
 varaha= white hog kalpaka, in the 7 th Manu the progenitor Vaivaswatha
 Manvanthara, 28th mahayuga, Kaliyuga 5116(2014 AD) year. Present world's creation
 time is 6.29 billion years. 4.32 billion Years is the day time of Brahma where the
 creation and evolution of non living matter had happened and the Vedas and living
 beings started to exist from 197, 29, 49,111= 629, 29, 49,116 years. When Sridevi
 opens her eyes it is the day time- the explosion of creation and evolution and when
 she closes her eyes it is the implosion or annihilation

तवापर्णे कर्णे जपनयन पैशुन्य चकिता
 निलीयन्ते तोये नियत मनिमेषाः शफरिकाः ।
 इयं च श्री-बद्धच्छदपुटकवाटं कुवलयं
 जहाति प्रत्युषे निशि च विघतय्य प्रविशति

తవాపర్ణే కర్ణే జపనయన పైశున్య చకితా
 నిలీయంతే తోయే నియతమనిమేషాః శఫరికాః ,
 ఇయం చ శ్రీర్బద్ధచ్చదపుటకవాటం కువలయం
 జహతి ప్రత్యుషే నిశి చ విఘటయ్య ప్రవిశతి

tavāparṇe karṇe japanayana paiśunya cakitā
 nilīyante toye niyata manimeṣāḥ śapharikāḥ |
 iyam ca śrī-rbaddhacchadapuṭakavāṭam kuvalayam
 jahāti pratyūṣe niśi ca vighatayya praviśati

56

The female silverfish have stationed themselves underwater with eyes open
 That they have robbed from your glances some of the light and shine
 In the fear of thine eminent eyes expanded towards thy ears may complain
 Some of thy splendor is stolen by the black lily flowers
 Oh Mother! Aparna! shut by the morning down to open during the night hours

Thava= your; aparne= O goddess! Karne= ears; Japa= near; nayana= eyes; pyesunya=
 secrets; Charithaah= stories; Nileeyamte= hide; thoye= in water
 Niyatham= certain; animesha= not closing eyelids; Ssapharikaa= silver fish,
 carp fish female; Iyamcha= this; sree= riches; baddha= closed;
 Chadaputa= leaf cup; kavaatam= valve, door; Kuvalayam= black lily;
 Jahaathi= leave; Pratushe= in the morning dawn; nisicha= in the night;
 Vighatayya= opening the closed ones; pravisathi= entering

Comparing Sridevi's eyes with the most elegant fish and the alluring black lily
 flowers the poet says her eyes' beauty is beyond the most beautiful of the
 beautiful things because all those things are created by her glances. The nearness
 of her large enchanting eyes to her ears made the female silvery carp fish to hide
 themselves underwater in the fear that her eyes may complain to her eyes that
 these fish have robbed some of their elegance. The black lily flowers too have kept
 for themselves some of the brilliancy of her eyes to open during night time and
 shine. Aparna is the name of Parvathi the daughter of parvatha or mountain. She
 penanced for a long time with out taking any food to gain the nearness of Sive.
 Since she did not consume even the leaves- parna- she was called **Aparna**. The
 enchanting beauty of Sridevi with twelve sun diamonds and crescent moon stone
 shining in her crown on the black wavy clouds of hair and in her beautiful face of
 sky glowing are the three eyes of fires the sun, the moon and the fire, three rivers
 Ganges, Kaalindi and Sona flowing with the attributes satvic white, tamasa black
 and rajasa red, with Cupid's bow eyes creating anxiety in silver carp fish and black
 lily flowers is mesmerizing us all alike.

दृशा द्राघीयस्या दरदलित नीलोत्पल रुचा
दवीयांसं दीनं स्नपा कृपया मामपि शिवे ।
अनेनायं धन्यो भवति न च ते हानिरियता
वने वा हर्म्ये वा समकर निपातो हिमकरः

దృశా ద్రాఘీయస్యా దరదలిత నీలోత్పల రుచా
దవీయాంసం దీనం స్నపయ కృపయా మామపి శివే ,
అనేనాయం ధన్యో భవతి న చ తే హానిరియతా
వనె వా హర్మ్యే వా సమకర నిపాతో హిమకరః

dr̥ṣā drāghīyasyā daradalita nīlotpala rucā
davīyāṃsaṃ dīnaṃ snapā kṛpayā māmapi śive |
anenāyaṃ dhanyo bhavati na ca te hāniriyatā
vane vā harmye vā samakara nipāto himakarah

57

Your enchanting looks encompass the brightness of the black lily flowers
Oh great Mother! Kindly extend them towards the distant poor me too!
Let me drown in thy ocean of kindness, a gift of no loss to you true!
The cool moon doesn't he shower moonlight equally on forests and towers?

Drusaa= with your side glances of compassion; Draagheeyasyaa= very lengthy;
Daradalitha= open a little; Neelotparuchaa= the bright black lily flower
Daveeyamsam= in a distant place; deenam= poor; Snapaya= moist, wet;
Kripayaa= with kindness; Maamapi= me too; Sive! = O consort of Siva!
Anena= with that; ayam= me; dhanyo bhavathi= blessed; na chate haaniriyathaa=
No loss to you; Vane vaa= in the forests; harmyevaa= in the palaces
Samakara= equally; nipaatho= rain, flow; himakarah = moon

Having a diameter of 3476 km compared with the Earth's 12714 km, the moon is larger than any satellite in the solar system. We always see the same face of moon as the moon's rotational period around its axis exactly matches its orbital period- 27i/3- days around the earth. The crescent new moon to full moon to old moon crescent is illuminated directly by the sun, giving a cycle of phases lasting 29i/2 days. For our earth- centered human perspective the sun and the moon are a heavenly duo. They are the two great lights of the sky and despite their vastly different distances they both appear to be approximately the same size. In most cultures the calendar started as a count of the lunar months. In the mythology of braminic India, the Moon is said to be where the departed souls go. Its phases suggests` an analogy with organic cycles and the realm of nature. In Mesopotamia and India Moon is the ruler of medicinal plants (oushadha). He is also called Soma (a name associated with the hallucinogenic substance soma, said to have been the favourite drink of gods). In psychological and astrological symbolism, the moon stands for the subliminal realm and it carries the soul- image.

अरालं ते पालीयुगल-मगराजन्यतनये
न केषा-माधत्ते कुसुमशर कौदण्ड-कुतुकम् ।
तिरश्चीनो यत्र श्रवणपथ-मुल्लङ्घ्य विलसन्
अपाङ्ग व्यासङ्गो दिशति शरसन्धान धिषणाम्

అరాలం తే పాలీయుగలమగరాజన్య తనయే
న కేషామాధత్తే కుసుమశర కౌదండకుతుకమ్ ,
తిరస్చీనో యత్ర శ్రవణపథముల్లంఘ్య విలసన్
అపాంగ వ్యాసంగో దిశతి శరసంధాన ధిషణామ్

arālam te pālīyugala-magarājanyatanaye
na keṣā-mādhatte kusumaśara kodaṇḍa-kutukam |
tiraścīno yatra śravaṇapatha-mullṅgya vilasan
apāṅga vyāsaṅgo diśati śarasandhāna dhiṣaṇām

58

Oh the great mountain king's daughter! By observing the mesmerizing splendor
Of thy earlobes whoever not compare it with the Manmatha's bow grandeur?
The side glances from your mystic eyes engaged in reaching them, do they not
craft an illusion of the flower arrows applied to the bow of that love god, what?

Araalamte= beautifully bent; paali= ear lobes; Yugalam= pair; Agaraajanya thanaye= the
daughter of the lord of the mountains; Na keshaa madhatthe= who can't think?
Kusumasara= the flower arrows; kodandakuthukam= the beauty of the bow
Thiraschino= emanate across; yatra= near them; Sravanapatha= near the ears; ullanghya=
crossing; vilasan= glow; Apamgavyaasango= expanded side glances;
Disathi= giving; sarasandhaana dhishanaam= the thought of applying arrow

Kama, the Hindu god of love, was the first deity to be born. He sprang directly
from the heart of the creator god Brahma and as the embodiment of carnal desire.
His consorts were Rathi the goddess of sexual desire and affection, Preethi the
goddess of pleasure. Vasantha, the god of spring, was a close companion. Beautiful
and brilliant he rode on a bird and was armed with a bow made of sugarcane stem
and strung with honey bees; its flower tipped arrows five could induce anyone they
pierced to fall in love. He did try his job at the behest of Indra on Siva but was
burnt to cinders by the fire from the third eye of the Lord. Since he has no anga or
body he is called Ananga and the compassionate Siva blessed him to dwell in the
minds of the people and to continue his job. As he creates anxiety and churns the
minds he is also called Manmatha.

Eros is the Greek counterpart of Manmatha. Blond and playful he is depicted as a
winged boy armed with a golden bow and arrows shot into the hearts of gods and
mortals to awaken them to desire. He wounded hearts for fun, made people lose
their reason or will power, and showed no respect for age or station. **Psyche** is his
lover. **Cupid** is the Roman god of love and the son of Venus. He is armed with a
quiver full of arrowed desires.

स्फुरद्गण्डाभोग-प्रतिफलित ताटङ्क युगलं
चतुश्चक्रं मन्ये तव मुखमिदं मन्मथरथम् ।
यमारुह्य द्रुह्य त्यवनिरथ मर्केन्दुचरणं
महावीरो मारः प्रमथपतये सज्जितवते

స్ఫురద్గండాభోగ ప్రతిఫలిత తాటంకయుగలం
చతుశ్చక్రం మన్యే తవ ముఖమిదం మన్మథ రథమ్ .
యమారూహ్య ద్రుహ్యత్యవనిరథమర్కేందు చరణం
మహావీరో మారః ప్రమథపతయే సజ్జితవతే .

sphuradgaṇḍābhoga-pratiphalita tāṭṅka yugalaṃ
catuścakraṃ manye tava mukhamidaṃ manmatharatham |
yamāruhya druhya tyavaniratha markenducaraṇaṃ
mahāvīro mārāḥ pramathapataye sajjitavate

59

Thy cheerful face with bright expanded cheeks that reflects your thaatanka
The superb ear rings O Mother! creates in my mind an impression and idea
Of the four wheeled chariot of Manmatha, from which that great warrior
Is blundering an attack on Siva the grand lord of Pramatha clan, who arrives
On his vehicle earth as the chariot and sun and moon as its splendid wheels

Sphurath= bright; ganda= cheeks; abhoga= expanded; Prathifalitha= reflected; thaatanka
yugalam= pair of ear rings; Chathuschakram= four wheels;
Manyetava= me imagining; Mukham= face; idam= this; Manmatha ratham= chariot of
Manmatha; Yam= that chariot; aaruhya= sitting, getting in; Druhyat= doing wrong,
mistake; avani= earth; ratham= chariot; Arkendu charanam= the feet or wheels of the sun
and moon; Mahaaveero= great warrior; maarah= Manmatha; Pramatha pathaye= the lord
of Pramatha clan; Sajjithavathe= preparing for war

Manmatha is the love god who disturbs the mind.

Pramathapathi is the overlord of warriors who destroys the enemies.

Manmatha is taking the support of the beauty of Sridevi face and her
thaatanka the ear rings and their reflections as the chariot and its wheels
four to wage war on Siva. The lord of pramatha clan and paarishaada clan
(Chandeeswara, Nandi, Mahakaala, Bhrunji and others) Siva is arriving on the
chariot that is earth with sun and moon as its wheels two only.

The poet indicates that the enchanting beauty of Sridevi is creating agitation in
the heart and mind of the lord of living beings (Pasupathi). To confront the lord of
lords Manmatha is taking the blessings and help of Sridevi and challenging him for a
mutual combat. Pramathapathi Siva is the lord of living beings. But Sridevi is the
deity of all both living and non living things. So by the blessings of the Mother
Manmatha too became a warrior of great caliber.

सरस्वत्याः सूक्ती-रमृतलहरी कौशलहरीः

पिबन्त्याः शर्वाणि श्रवण-चुलुकाभ्या-मविरलम् ।

चमत्कारः-श्लाघाचलित-शिरसः कुण्डलगणौ

झणत्करैस्तारैः प्रतिवचन-माचष्ट इव ते

సరస్వత్యాః సూక్తిరమృతలహరీ కౌశలహరీః

పిబంత్యాః శర్వాణి శ్రవణ చులుకాభ్యమవిరలమ్ ,

చమత్కార క్షాపూచలీత శిరసః కుండల గణో

ఝణత్కారైస్తారైః ప్రతివచనమాచష్ట ఇవ తే

sarasvatyāḥ sūktī-ramṛtalaharī kauśalaharīḥ
pibnatyāḥ śarvāṇi śravaṇa-culukābhyā-maviralam |
camatkāraḥ-ślāghācalita-śirasah kuṇḍalagaṇo
jhaṇatkaraistāraiḥ prativacana-mācaṣṭa iva te

60

When you accept and enjoy the earfuls of nectar filled sweet tides of praise
That belittles the brightness of the waves of ambrosia, made by Saraswathi
The goddess of speech and poetry, Oh Sarvaani! Mother! Thy beautiful ears
Move gracefully when you nod your head causing thine alluring Ear ornaments
To produce the rhythmic jhana, jhana sounds endorsing the muse's every phrase.

Saraswatya= of Saraswathi, the goddess of speech; Sooktheeh= noble words;
amrutha= nectar; Laharee= waves; kowsalahareeh= greatness; Pibantyaah= ending;
Sarvaani= the consort of Siva; Sravana= ears; chuluka= cups of hands; Abhyaama
viralam= receiving nonstop; Chamathkaara= skillful, witty; slaaghaa= admire;
Chalitha= move; sirasah= head; kundala= ear rings; Gano= group; Jhanathkaarai=
the sounds jhan, jhana; Tharaiḥ= many; prathi= every; vachanam= sentence;
Aachashta iva = speaking, imitating; te= yours

Sarvaani is the wife of Sarva the destroyer of every thing during annihilation time.
'*Pralaye bhoothaani srunaathi heenastheethi Sarvah*'-another name of Siva.
Saraswathi³⁷ spreads every where. She flows as a river from the lake of Brahma. It
is the name of the spouse of Brahma. She is the goddess of speech and poetry.
While the goddess of poetry herself is poeticizing the beauty of Sridevi, she is
attentive and her ears are receiving the poetic mead in handfuls and are
appreciating the waves of the poetic compositions of Saraswathi by gracefully
nodding her head.

The gentle rhythmic sounds produced by the ear rings and other ornaments of the
Mother's ears are like the appreciating words in response to that poetry.

³⁷ In Hinduism **Saraswati**², is the goddess of knowledge, music, arts, science and technology. She is the consort of Brahma. The name *Saraswati* came from "saras" (meaning "flow") and "wati" (meaning "a woman"). So, Saraswati is symbol of knowledge; She is also known as "Sharada" "Vani" and "Vagdevi"

असौ नासावंश-स्तुहिनगिरिवणश-ध्वजपटि
त्वदीयो नेदीयः फलतु फल-मस्माकमुचितम् ।
वहत्यन्तर्मुक्ताः शिशिरकर-निश्वास-गलितं
समृद्ध्या यत्तासां बहिरपि च मुक्तामणिधरः

అసో నాసావంశస్తుహిన గిరి వంశ ధ్వజపటి
త్వదీయో నేదీయః ఫలతు ఫలమస్మాకముచితమ్ .
వహత్యంతర్ముక్తాః శిశిరకర నిశ్వాస గలితం
సమృద్ధ్యా యత్తాసాం బహిరపి చ ముక్తామణిధరః

asau nāsāvamśa-stuhinagirivaṇśa-dhvajapaṭi
tvadīyo nedīyaḥ phalatu phala-masmākamucitam |
vahatyantarmuktāḥ śīśirakara-niśvāsa-galitam
samṛddhyā yattāsāṃ bahirapi ca muktāmaṇidharaḥ

61

Oh the glorious flag of the clan of the Snow Mountains! Let thy slender nose
A sculpted bamboo piece with precious pearls hidden in its interior, bless us!
And sanction us the favours we begged in thy reverence! Is it not the evidence
The lustrous pearl on thy illustrious left nostril explains the inside abundance!

Asou= this; naasaa= nose; vamsah= bamboo; Tuhinagiri= snow mountain;
vamsadhvajapati= clan flag; Twadeeyo= yours; nedeeyah= very near; phalathu= gain;
Phalam= fruit; asmaakam= for us; uchitham= as wished; Vahatyanthar= in its interior;
mukthaah= pearls; Sisirakara= from left nostril that belongs to moon
Niswaasagalitham= came out by expiration; Samruddhyaa= plenty; yatthaasaam= by
what reason; Bahirapisa= outside; mukthaamanidharah= adorning pearls

In South India women have their nose pierced to keep a pearl on the left side. And the artistically sculpted nose of Sridevi is appearing like a fine bamboo stem. The pearl shining outside is reminding the presence of many more pearls inside. Pearls are the stones of moon. Lakshmidhara indicates that the left nostril is the place of Chandra naadi= ida. And by the respiration one of the pearls has come out and radiating the glow of the moon. The nine places famous for the generation of pearls are- 1. Elephant, 2. Sugarcane, 3. Cloud, 4. Swine, 5. Conch, 6. Fish, 7. Snake, 8. Oyster shell, 9. Bamboo. 1. Gajamukta or the elephant pearl is formed on the forehead of an elephant. 2. Sugarcane mukta is ornamental and perishes fast. 3. In poushya or sravana month on Sunday from heavy rains this pearl of cloud megha mukta falls from the sky. It begets honour to its wearer. 4. Sookaramukta or the pearl of wild boar is formed on its head due to injury. It gives the power of scintillating speech. 5. The conch pearl or sankha mukta is found in panchajanya shell, blue in color and it attracts wealth. 6. Meena mukta or fish pearl is found in a big gold fish. Yellow in color and radiates light. 7. Snake pearl or sarpamukta is found on the Vasuki cobra and is produced once in hundred years. White or black. The black one is called kamadhenu which gives wealth to the possessor. 8. Oyster pearl or seepmukta is pearl white in color and pleases mind. 9. Bamboo pearl or vansamukta is green in color and beautiful. Sita, Sakuntala are said to have worn it.

प्रकृत्या२२ रक्ताया-स्तव सुदति दन्दच्छदरुचेः	ప్రకృత్యారక్తాయాస్తవ సుదతి దంతచ్ఛదరుచే:
प्रवक्ष्ये सदृश्यं जनयतु फलं विद्रुमलता ।	ప్రవక్ష్యే సాదృశ్యం జనయతు ఫలం విద్రుమలతా ,
न बिम्बं तद्बिम्ब-प्रतिफलन-रागा-दरुणितं	న బింబం తద్బింబ ప్రతిఫలన రాగాదరుణితం
तुलामधारोढुं कथमिव विलज्जेत कलया	తులామధ్యారోధుం కథమివ విలజ్జేత కలయా

prakṛtyāraktāyā-stava sudati dandacchadaruceḥ
 pravakṣye sadṛśyaṃ janayatu phalaṃ vidrumalatā |
 na bimbaṃ tadbimba-pratiphālana-rāgā-daruṇitaṃ
 tulāmadhārōḍhuṃ kathamiva vilajjeta kalayā

62

Oh revered lady with beautiful row of sparkling dentition! Sudathi! Thy divine Charming lower lip, with your blessing I describe, may be its equal is coral vine If at all there is one; even the most beautiful coccinia indica ‘bimba fruit’ fails to attain the sixteenth part of the red glow, reflected on thy lip of your radiance

Prakutyaa= natural; arakthaayaa= pinkish red; thava= your; Sudathi= Oh revered lady with beautiful row of dentition! Danthhchaada ruche= the elegant lower lip Pravakshye= describe; saadrusyam= resemblance; Janayathu= born; phalam= fruit; vidrumalathaa= coral vine; Na= no; bimbam= donda or coccinia indica fruit; That= that; bimba prathiphalana= reflection of your lips; Raagaatharunamam= red color radiance; Thulaam= comparison; adhyaarodhum= to stand in competition Kathhamiva= how; na lajjitha kalayaah= with out minimum shyness

Coccinia indica or **donda** is a green climber with beautiful red colour fruits that mimics the luscious lips of young women. It is a household plant that provides vegetables on hand. As it imitates lip it is called thundicari or bimbika. **Vidruma** or **coral** is an organic gem. A sea creature isis nobiles makes its house on deep sea rocks secreting material of calcium carbonate which grows into one to two feet long and one inch in width tubes. People used to wonder about its movement and shape so it is called vidruma. It is neither a tree nor a plant or vine. There are famous coral islands near Japan, Italy, Algeria, Indian Ocean, Pacific Ocean and Persian Gulf. It is beautiful red in color, fascinatingly shaped and helps in eradicating the faults accrued from the planet Mars or Mangala the god of war. It purifies blood and cures some heart ailments. The other names are pravala and pagada. The poet describes the beauty of Mother's lips and compares them with the best but he declares all those imitators are far far away from the glow of the original.

स्मितज्योत्स्नाजालं तव वदनचन्द्रस्य पिबतां
चकोराणा-मासी-दतिरसतया चञ्चु-जडिमा ।
अतस्ते शीतांशौ-रमृतलहरी माम्लरुचयः
पिबन्ती स्वच्छन्दं निशि निशि भृशं काञ्जि कधिया

స్మితజ్యోత్స్నా జాలం తవ వదన చంద్రస్య పిబతాం
చకోరాణామాసీదతి రసతయా చంచు జడిమా ,
అతస్మి శీతాంశోరమృత లహరీమాఘ రుచయః
పిబంతి స్వచ్ఛందం నిశి నిశి భృశం కాంజికధియా

smitajyotsnājālaṃ tava vadanacandrasya pibatām
cakorāṇā-māsī-datirasatayā cañcu-jaḍimā |
ataste śītāṃśo-ramṛtalaharī māmlarucayaḥ
pibantī svacchandaṃ niśi niśi bhṛśaṃ kāñji kadhiyā

63

Losing the sheen of their beaks and tongues the chakora bartavelli partridge
after savoring the bewitching beams of smiles from thy moon face radiance
Mother! These birds are in hurry drinking every night the sour rice porridge
The waves of moonlight, to get over the rich sweetness of thy brilliance

Smitha= smile; jyotsnaajaalam= rich moon light; thava= your; Vadana= face;
chandrasya= moon; pibathaam= savour, drink; Chakoraanaam= chakora- bartavelli birds
known in tradition as living by drinking moonlight; aasid = gain; thirasathayaa= rich
sweetness; Chanchu jadimaa= tongues lost their power of tasting; Athasthe= = because of
that reason; seethamsoh= moon; Amrutha= ambrosia; lahareeh= waves; amlaruchayah=
bitter taste; Pibanthi= drink; swatchandam= voluntarily; nisi nisi= every night ;
Bhrusam= much; kaanjikadhiyaa= rice porridge

Chakora the **bartavelli** partridge bird is famous in Indian literature as the bird that longes for the moonlight and lives by savoring its rays. It is also called as 'vennela pulugu' or moonlight bird. Like liitle children who enjoys mother milk now and then craves for sour soup these birds after enjoying the enchanting sweet light radiance from mother's moon face are now imbibing the tides of moonlight considering it as the sour rice porridge. Compared to moonlight, the poet says Mother's brilliance is many many times sweeter and protective.

Chakora, a kind of partridge, is a legendary bird described in Hindu mythology. It is believed to reside and savor on the beams of the moon, that is, the Chandra. The association of Chakora and Chandra has given rise to a number of folk love stories in north India.

अविश्रान्तं पत्युर्गुणगणा कथामेहनजपा
 जपापुष्पच्छाया तव जननि लिहवा जयति सा ।
 यदयासीनायाः स्फटिकदृष दच्छच्छविमयि
 सरस्वत्या मूर्तिः परिणमति माणिक्यवपुषा

అవిశ్రాంతం పత్యుర్గుణగణ కథామేదనజపా
 జపాపుష్పచ్ఛాయా తవ జనని జిహ్వ జయతి సా .
 యదగ్రాసీనాయాః స్ఫటిక దృషదచ్చచ్చవిమయా
 సరస్వత్యా మూర్తిః పరిణమతి మాణిక్య వపుషా

avishrāntaṃ patyurḡuṇagāṇa kathāmreḍanaḥapā
 japāpuṣpaśchāyā tava janani jihvā jayati sā |
 yadagrāsīnāyāḥ sphatikadr̥ṣa-dacchacchavimayi
 sarasvatyā mūrtiḥ pariṇamati māṇikyavapuṣā

64

Mother! Thy tongue radiates the bright red hue of Japan. The hibiscus flower
 And always speaks the praises and legends of your husband's valor and power
 The pure crystal white body of the muse Saraswathi cradles precious baby slimb
 because she sits prettily on thy tongue's tip and reflects his magnificence divine

Avishrantham= always, without rest; patyur= about your husband; Gunagana= character;
 katha= stories, descriptions; Anredanajapaa= repeating in meditation
 Japaapushpa= hibiscus rosa sinensis, chaya= shade, shadow; Tava= your; Janani = O
 Mother; jihvaa= tongue; Jayati= glow; sa= that; Yad agrasaccora aya= on that tip of
 the tongue; Sphatika= crystal; drusha dachchacchavimaye= pure white light; Sarasvatya=
 Saraswati the goddess of studies, muse; Moolathi= form; parinamathi= evolve;
 Maanikyavapushaa= bright red ruby light

Japan pushpa or hibiscus rosa sinensis belongs to the Malvaceae family, and
 this plant grow in warm and temperate regions. They are known as Rose
 mallows and the hibiscus syriacus is called **Rose of Sharon**. The colors range
 from red, yellow, purple and white. The hibiscus flower is sacred to Siva and
 Sridevi is five petalled representing the five elements and senses and
 therefore analogous to microcosm. The red color is symbolic of Rajasic or
 active principle of nature. The Greeks called their first degree initiates as
 new plants or neophytes. For the Alchemists and Rosicrucians the **Rose** was
 the sacred flower, Saraswathi or the flow of speech is pure and white and
 the brilliant red hue from the tongue adding color to the words and
 preparing poetic legends out of them.

[In Amarakosa= udu pushpam Japa- the flower of Odhra or Orissa land; Jala
 madhye japa theeva tishtateethi japa= a meditating flower among the
 waters,] (in Sankaranarayana dictionary Japaapushpi is mentioned as
 Hibiscus rosa sinensis)

रणे जित्वा दैत्या नपहत-शिरस्त्रैः कवचिभिः
निवृत्तै-श्चण्डांश-त्रिपुरहर-निर्माल्य-विमुखैः ।
विशाखेन्द्रोपेन्द्रैः शशिविशद-कर्पूरशकला
विलीयन्ते मातस्तव वदनताम्बूल-कबलाः

రణే జిత్వా దైత్యానపహృత శిరస్త్రైః కవచిభిః
నివృత్తైశ్చణ్డాంశ త్రిపురహర నిర్మాల్య విముఖైః .
విశాఖేంద్రోపేంద్రైః శశివిశద కర్పూరశకలా
విలీయంతే మాతస్థవ వదన తాంబూల కబలాః

raṇe jitvā daityā napahr̥ta-śirastraiḥ kavacibhiḥ
nivṛttai-ścaṇḍāṃśa-tripurahara-nirmālya-vimukhaiḥ |
viśākhendropendraiḥ śaśiviśada-karpūraśakalā
vilīyante mātastava vadanatāmbūla-kabalāḥ

65

Returning home victorious Visakha, Indra, and Upendra the grand warriors
Mother! Like children they surrounded you still in armour sans headgears
Paying no interest to the hot offerings near the blazing sun Siva they did race
To you to get their share of camphored taamboola from thy cool moon face

Rane= in the war; jithva= victorius; daitya= demons; Apahrutha= removed; sirasasthraiah
= helmets; Kavachabhih= shields; Nivrythaih= returning back;
Chandaamsa= sun; tripurahara= Siva the destroyer of three cities; Nirmaalya= the
remains of an offering to a deity, such as flowers; Vimukhaih= not interesred in
receiving; Visaakh= kumaraswamy the commander of the army of the deities
Endro= the king of deities; upendraiah= Vishnu; sasi= moon; visada= pure; karpooa=
camphor crystal; sakalaah= pieces; fragments; Vileeyanthe= mixing; maatha= Mother;
tava= your; Vadana= face; tamboola= beetel leaves and areca nuts; kabalaah = morsel,
mass, lump, mouthful

A beautiful scene in all households! Children either from the play ground or
from the school when they return they rush towards their mother and
demand or plead for their share in whatever she is savoring. Then leisurely
they may approach their father for the precious gifts. **Visakha** the son of
Sridevi and Siva and the commander of the deities, Indra the king of the
deities and Upendra - Vishnu the protector god (as the deities are created
by Sridevi- all are her children) all approached her to savour the portions of
the taamboola or the mix of beetle leavesand areca nuts added with cool
camphor, without paying any attention to the plateful of offerings remained
there offered to Siva. In India people consume beetle leaves along with
areca nuts, camphor and a touch of lime and some fragrant ingredients that
are carminatives and deodorants. They stain the mouth and oral cavity
beautifully red and add beauty. For children father is hot and distant and
mother is cool and comfort

विपञ्चया गायन्ती विविध-मपदानं पशुपते-
 स्त्वयारब्धे वक्तुं चलितशिरसा साधुवचने ।
 तदीयै-र्माधुर्यै-रपलपित-तन्त्रीकलरवां
 निजां वीणां वाणीं निचुलयति चोलेन निभृतम्

విపంచ్యా గాయంతీ వివిధమపదానం పశుపతే
 స్వయారబ్ధే వక్తుం చలితశిరసా సాధువచనే ,
 తదీయైర్మాధుర్యైరపలపిత తన్త్రీకలరవాం
 నిజాం వీణాం వాణీ నిచులయతి చోలేన నిభృతమ్

vipañcyā gāyantī vividha-mapadānaṃ paśupate-
 stvayārabdhe vaktuṃ calitaśirasā sādhuvacane |
 tadīyai-rmādhuryai-rapalapita-tantrīkalaravāṃ
 nijāṃ vīṇāṃ vāṇīṃ niculayati colena nibhṛtam

66

When the great goddess of music Saraswathi singing the melodious opus
 Based on the heroic exploits of thy husband Siva the over lord of animals,
 Thy sweet and sonorous words of approval along with the movements gracious
 Of your head, subdued the charm of the sounds of music from her famous lute
 The great muse noticed this fact, is slyly hiding her veena with its cover cute.

Vipanchyaa= a musical string instrument Veena; gayanthee= sing; Vividham= various;
 apadaanam= works, compositions; Pasupathe= O the lord of animals!
 Twayaa= by you; arabde= start; vakthum= tell, speak; Chalitha= moving; sirasaa= head;
 saadhuvachane= amicable words; Twadeeya= yours; maadhurya= melodious;
 Apalapitha= defeated; thanthree= strings; kalavaraam= noise, sounds; Nijaam= her
 musical instrument; veenaam= lute; Vaanee= Saraswathi the goddess of music and studies;
 Nichulayathi= cover; cholena= by cloth; nibhrutham= secretly

Vaani is the name of the goddess Saraswathi. She is the ruler of vaak or speech. There are 4 types of vaak or modes of speech. **Paraa, pasyanthi, madhyma** and **vaikhari**. The first three are understood by great sages only. Commoners are endowed with vaikhari. She is identified with 'vak', the goddess of eloquence and languages, art and learning. She was sometimes called 'Mother of Veda', the sacred texts of Hinduism, and was also credited with having invented the Sanskrit alphabet. offerings are made to her by school children before classes. Saraswathi the goddess of arts sings and plays vipanchi a kind of lute. **Vipanchi** or vina is an Indian stringed musical instrument with fretted finger-board over two gourds. The poet says Sridevi's voice and words are more melodious than the sounds emanating from the famous musical instrument vipanchi of Saraswathi the goddess of arts and music.

करगेण स्पृष्टं तुहिनगिरिणा वत्सलतया
गिरिशेनो-दस्तं मुहुर्धरपानाकुलतया ।
करग्राह्यं शम्भोर्मुखमुकुरवृन्तं गिरिसुते
कथङ्करं ब्रूम-स्तव चुबुकमौपम्यरहितम्

కరాగ్రేణ స్పృష్టం తుహినగిరిణా వత్సలతయా
గిరిశేనోదస్తం ముహురధరపానాకులతయా ,
కరగ్రాహ్యం శంభోర్ముఖముకరవృంతం గిరిసుతే
కథంకారం బ్రూమస్తవ చుబుకమౌపమ్య రహితమ్

karagrena spr̥ṣṭam tuhinagiriṇā vatsalatayā
giriśeno-dastam muhuradharapānākulatayā |
karagrāhyam śambhormukhamukuravṛntam girisute
kathañkaram brūma-stava cubukamopamyarahitam

67

Oh the blessed daughter of the snow mountain! Thy graceful chin being
Raised by your regal father in affection and lifted by Siva thy husband
Gently to touch you in emotional fervor again and again by his loving hand
Sculpted it as a handle to your face mirror, how can I compare it with anything!

Karaagrena= by the finger tips of the hand; sprushtam= handle with care;
Tuhinagirinaa= snow mountain; vatsa= child; lathayaa= vine; Gireesen= Siva; odastham=
lifted up; muhur= face; Adhara= lips; paanaakulathayaa= interested in enjoying;
Karagraahyam= receiving by hand; sambho= Siva; mukha= face
Mukuravruntham= handle of the mirror; girisuthe= the daughter of the mountain
Kathankaaram= how to compare thy; broomah= describe; thava = your
Chubukam= chin; oupamyarahitham= nothing to compare.

Parvathi the daughter of the king of parvatha or mountains is an aspect of the
divine mother of Hindu mythology. She is the consort of the great god Siva. She is
the graceful aspect of Sakthi. She is the mother of the elephant god Vinayaka and
Karthikeya or Skanda. There are other aspects of Parvathi- **Kaali** is dark and **Gowri**
is golden skinned. A legend says that she is the daughter of Himalaya the mountain
king and Mena, sister of Vishnu. She fell in love with Siva as a young girl but despite
her beauty he spurned her. Although Kama or Manmatha pierced him with his arrow
of desire while Siva was meditating on a mountain top, he incinerated the god of
love- Manmatha by opening his third eye and returned to his contemplations. To
demonstrate her devotion, Parvathi practiced such rigorous self denial (even
without consuming leaves- Aparna) that her black- skinned body glowed with golden
hue. She finally won Siva's love and as his consort, ensures that the energy
engendered by his ascetism is channeled to earth for the benefit of mankind. Her
attributes are conch shell, rosary, crown and mirror.

The elegant chin of Sridevi or Parvathi is formed by the gentle fondling of Siva and
her face is the mirror and the chin is the handle and the poet says nothing in the
world can be compared with its beauty and perfection.

भुजाश्लेषान्नित्यं पुरदमयितुः कन्टकवती
 तव श्रीवा धत्ते मुखकमलनाल-श्रियमियम् ।
 स्वतः श्वेता काला गरु बहुल-जम्बालमलिना
 मृणालीलालित्यं वहति यदधो हारलतिका

భుజాశ్లేషాన్నిత్యం పురదమయితుః కంటకవతీ
 తవ శ్రీవా ధత్తే ముఖకమలనాల శ్రియమియమ్ .
 స్వతః శ్వేతా కాలాగరు బహుల జంబాలమలినా
 మృణాలీలాలిత్యం వహతి యదధో హారలతికా

bhujāśleṣānityaṃ puradamayituh kaṅṭakavatī
 tava grīvā dhatte mukhakamalanāla-śriyamiyam |
 svataḥ śvetā kālā garu bahula-jambālamalinā
 mṛṇālīlālityaṃ vahati yadadho hāralatikā

68

Clasped in the arms of thy consort Siva the tri-city destroyer,
 Thy beautiful tender neck simulates the most alluring lotus flower
 With elegant stem emerging out of the black gleaming earth, Mother!
 Wearing the fascinating pearl necklaces and shining brilliantly altogether

Bhujā= arms; asleshan= embraced, surrounded; nityam= every day
 Puradamayathuh= the destroyer of the three cities Siva ; Kantakavathee= horripilation,
 tender; Thava= your; Greeva= neck; dhatthe= dress in; mukha= face;
 Kamala= lotus flower; naala= stem; sriyamiyam= beauty; Swathah= self; swethaa= pure;
 kaalaaguru= black agaru; Bahula= plenty; jambaala= mud, clay; malinaa= soiled;
 Mrunaalee= lotus stem; laalityam= charm, loveliness; Vahathi= wear; yadadho= below
 by any reason; haara lathikaa = pearl necklace

Siva appears in the trinity or Trimurti, the sacred group of three, as the destroyer. His origins are in the Vedic Rudra, the Howler or ruddy one. A malevolent storm god later was called Siva the auspicious one. He is the **herdsman of souls**- Pasupathi. He is the lord of dance- Nataraja, the source of all movement in the Universe; the cosmic dance and the steps are intended to relieve by enlightenment the sufferings of his devotees. He balances on the back of a dwarf who symbolizes ignorance. His attributes- the drum in his back right hand→ creation; the tongue of flame in his back left hand→ destruction; the gesture of protection- from right hand and the raised leg symbolizing release. Other attributes are a necklace of skulls, a garland of snakes, the hair tuft, the crescent moon and a third eye of destruction. In this poem Sridevi's neck is described to an enchanting lotus flower stem emerging out of the black shiny earth with laces of pearls surrounding it. Her face is the lotus flower, her tender neck in the warm arms of Siva is the stem, tiny hair is the black shining earth, and the sweat particles are the pearls.

गले रेखास्तिस्रो गति गमक गीतैक निपुणे
 विवाह-व्यानद्ध-प्रगुणगुण-सङ्ख्या प्रतिभुवः ।
 विराजन्ते नानाविध-मधुर-रागाकर-भुवां
 त्रयाणां ग्रामाणां स्थिति-नियम-सीमान इव ते

గలే రేఖాస్తిస్త్రో గతి గమక గీతైక నిపుణే
 వివాహ వ్యానద్ధ ప్రగుణగుణ సంఖ్య ప్రతిభువః ,
 విరాజంతే నానావిధ మధుర రాగాకర భువాం
 త్రయాణాం గ్రామాణాం స్థితి నియమ సీమాన ఇవ తే

gale rekhāstisro gati gamaka gītaika nipuṇe
 vivāha-vyānaddha-praguṇaguṇa-saṅkhyā pratibhuvah |
 virājante nānāvidha-madhura-rāgākara-bhuvām
 trayāṇām grāmāṇām sthiti-niyama-sīmāna iva te

69

Oh the greatest of the musicians! The expert in the way of art, song and notes
 Of the music! The fascinating lines three in your neck the three auspicious
 Threads tied at the time of thy marriage; Mother! Donot they stand for the lines
 Of the boundary that keeps the various melodious tunes their own uniqueness?

gale= neck; rekhā= lines; tisro= three; Gathi= way, path; gamaka= notes; geethaika=
 songs; nipune= expert; Vivaaha vyaanaddha= at the time of marriage;
 Praguṇagunasamkhyā= three threads; prathibhuvah= representatives
 Virājamthe= shine; naanaavidha= many types; Madhuraagaa= sweet melodies;
 akarabhuvāam= source; Trayaanaam= those three; gramaanaam= scales, tunes
 Sthithiniyama= rules specific; seemaana ivathe= boundary stones or poles

In music the three aspects are **gathi** or the note path, **gamaka** or the
 ascending and descending effects without changing the note; **geetha** or the
 poetic meter and singing in the musical scale. These three have their
 boundary lines to create pure music. The three natural lines in the neck of
 Sridevi reminds one the three thread marks tied at the time of her
 marriage with Siva.

According to historians tying three threads and knots was originally an
 ancient Babylonian custom probably 3000 years old. At the marriage
 ceremony friends of the couple would take a thread from the bride's clothes
 and one from the groom's and ties them together, a gesture symbolizing the
 pair's eternal union. In medieval Britain and Scottish Hebrides three threads
 of three different hues are tied three knots so that they eliminate the
 threesome disappointments and evil looks from the sorcerers. In India Hindu
 marriages are sanctified by the tying of three knots of mangala sutra or the
 auspicious thread around the neck of the bride by the bride groom in the
 presence of a priest and well-wishers.

मृणाली-मृद्वीनां तव भुजलतानां चतसृणां
चतुर्भिः सौन्द्रयं सरसिजभवः स्तौति वदनैः ।
नखेभ्यः सन्त्रस्यन् प्रथम-मथना दन्तकरिपोः
चतुर्णां शीर्षाणां सम-मभयहस्तार्पण-धिया

మృణాలీ మృద్వీనాం తవ భుజలతానాం చతస్సృణాం
చతుర్భిః సౌందర్యం సరసేజభవః స్తౌతి వదనైః ,
నఖేభ్యః సన్త్రస్యన్ ప్రథమ మథనాదందకరిపోః
చతుర్ణాం శీర్షాణాం సమమభయ హస్తార్పణ ధియా

mṛṇālī-mṛdvīnāṃ tava bhujalatānāṃ catasrṇām
caturbhiḥ saundrayaṃ sarasijabhavaḥ stauti vadanaiḥ |
nakhebhyah santrasyan prathama-mathanā dantakaripoḥ
caturṇām śīrṣāṇām sama-mabhayahastārpaṇa-dhiyā

70

Admiring thy arms four, Lily stem slim glowing with beauty and vigor
Brahma the creator born of the lotus flower remembers Siva with fear
Who removed his first head the darkness with his nails, to save the four
remaining, the worried god extols thy hand signs virtues, seeks shelter!

Mrunaalee mrudweenaam= smooth, soft lotus stems; thava= your; Bhujalathaanaam=
slender yet elegant shoulders; Chthasrunaam= four; Chathurbhiih= four; soundaryam=
beauty;Sarasijabhavah= the one born in the lotus flower, Brahma; Sthouthi= praying;
vadanaiyah= faces; Nakhebhyah= finger nails; santhrasyan= worried;
Prathamamathanaad= first head; andha karipo= the slayer of darkness- Siva;
Chathurnaam= four; seershaanaam= heads; Samam= equally; abhayahasth= blessing
hands; Arpanadhiyaa= sacrificing;

It is said that the creator god Brahma initially had five heads -the four directions and the fifth one Andha demon the darkness. Siva the destroyer removed the first head - with his nails, so there is light everywhere. The remaining four heads of Brahma are the four directions and at the time of annihilation all the directions too are destroyed.

The concept of Brahma as a male deity, a personalized form of the neuter abstraction Brahman, is found in the Vedic texts. He is the creator god and giver of boons and also called as Pitamaha or grand father is credited with the creation stories, how he produces a young woman from his body and when he stares at her beauty he develops four faces the directions. From their union is produced the first man Manu. As he meditates, Brahma emits from himself both the material elements of the universe and the concepts through which we understand them.

That powerful Brahma is also seeking protection of Sridevi from the wrath of Siva who earlier plucked the creator god's fifth head that is darkness

नखाना-मुद्योतै-र्नवनलिनरागं विहसतां
कराणां ते कान्तिं कथय कथयामः कथमुमे ।
कयाचिद्वा साम्यं भजतु कलया हन्त कमलं
यदि क्रीडल्लक्ष्मी-चरणतल-लाक्षारस-चणम्

నఖానాముద్యోతైర్నవనలిన రాగం విహసతాం
కరాణాం తే కాంతిం కథయ కథయామః కథముమే ,
కయాచిద్వా సామ్యం భజతు కలయా హంత కమలం
యది క్రీడల్లక్షీ చరణ తలలాక్షారస చణమ్

nakhānā-mudyotai-rnavanalinarāgaṃ vihasatām
karāṇāṃ te kāntiṃ kathaya kathayāmaḥ kathamume |
kayācidvā sāmyaṃ bhajatu kalayā hanta kamalaṃ
yadi krīḍallakṣmī-caraṇatala-lākṣārasa-caṇam

71

Oh Goddess Uma! The amazing light rays emitted by thy finger nails
Do ridicule the most beautiful redness of the freshly blossoming lotus flowers
The scarlet red hue lac decoration on the feet of Lakshmi the goddess of riches
If the petals could acquire a sixteenth part of it while she roams, may come close

Nakhaanaam= nails; uddyotai= rays of light; Nava= new; nalina= lotus flowers; raagam= red color; Vihasathaam= ridicule, mock; Karaanaam= hands; te= yours
Kaanthim= light; kathaya= tell, describe; kathayaamah= story; Katham= how;
Ume= O Goddess Uma! Kayaachidwa= some how; saamyam= similarity; bhajathu= pray; Kalayaa= sixteenth part; hantha= oh; kamalam= lotus flower; Yadi= that one; kreedaa= play; laxmee= the goddess of riches; Charanathala =soles of the feet; laakshaarunadalam= red wax color

Lac is a dark-red transparent resin produced on the twigs of trees in the East by coccid insects. Scarlet red coloring matter is obtained from it. Hindu ladies decorate their feet with in variety of designs to make them look beautiful. It is said the lotus flower is the abode of Lakshmi the goddess of prosperity. While she roams in her house freely the scarlet red hue of the lac sap decorations= paarani- from her feet is dissipated to the petals so the lotus flower petals attained the red hue. The red color of the nails of Sridevi is more beautiful than that of the lotus flowers. Uma is one of the many names of Sridevi. In her birth as Uma her mother cried- u= o child! Ma= don't come= o child! Don't! Hence she was called Uma. Parvathi is another name.

Lakshmi, the lotus goddess of prosperity and riches, is the wife of Vishnu in his many incarnations. As Sita she was the consort of Rama. As Padma she emerged from a lotus flower to sit beside him when he was the dwarf Vamana. She was Radha and Rukmini to Krishna the later incarnation. She arose from the primal ocean which the gods and demons churned until the water gave birth to the sun and moon, Lakshmi, the white elephant Iravatha, Vaaruni, Haalahala the poison and finally ambrosia the elixir of immortality. Lakshmi is golden the color of the lotus. She wears lotus garlands around her neck and is usually shown sitting or standing on a lotus flower.

समं देवि स्कन्द द्विपिवदन पीतं स्तनयुगं
 तवेदं नः खेदं हरतु सततं प्रस्नुत-मुखम् ।
 यदालोक्याशङ्काकुलित हृदयो हासजनकः
 स्वकुम्भौ हेरम्बः परिमृशति हस्तेन झडिति

సమం దేవి స్కంద ద్విపవదన పీతం స్తనయుగం
 తదేవం నః ఖేదం హరతు సతతం ప్రస్నుతముఖమ్ ,
 యదాలోక్యాశంకాకులీత హృదయో హాసజనకః
 స్వ కుంభో హేరంబః పరిమృశతి హస్తేన ఝటితి

samaṃ devi skanda dvipivadana pītaṃ stanayugaṃ
 tavedaṃ naḥ khedaṃ haratu satataṃ prasnuta-mukham |
 yadālokyāśāṅkākulita hṛdayo hāsajanakaḥ
 svakumbhau herambaḥ parimṛṣati hastena jhaḍiti

72

Your pair of breasts that suckle milk to Skanda and Vinaayaka simultaneous
 And seeing the milk-oozing breasts, the elephant faced one in his childish prank
 touched his own head with his trunk to make sure that it is on his neck plank
 Mother! Let that pair remove our miseries and sanction us thy milk of kindness

Samam= at a time; Devi= Oh Goddess! Skanda= Kumaaraswamy; Dwipavadana=
 elephant faced Vinaayaka; peetham= drinking; Sthanayugam thavedam= the pair of
 lactating breasts of yours; Nah= our; khedam= sorrow, affliction; harathu= remove
 Sathatham= always; prasnutha= oozing milk; mukham= face; Yadaalokyaa= seeing them;
 sankam= doubtful; akulitha= stirred ; Hrudayo= heart; haasa= laughter; janakah= creating;
 Swa= self; kumbhou= pots; herambah= Vinaayaka; Parimrusathi= touch, feel; hasthena=
 with hands; jhatithi= then;

There are many myths surrounding the birth of **Skanda** and **Vinayaka**.
 Skanda's birth is linked with the first love making of his parents. This is
 interrupted by the gods who feared the offspring may possess excessive
 powers. Siva spills his semen and the fiery substance too hot to handle
 passes from one god to another and reaches Ganga, where it is incubated.
 Suckled by the six Kritthika stars- the personified Pleiades, he grows up
 into a warrior par excellence and defeats the demon Taraka and so rescues
 the world. He becomes the general of gods and is accepted by Parvathi as
 her own son; indeed milk flows from her breasts in affection when she sees
 him first. Parvathi wants a child of her own who will protect her from
 intrusions. She makes Ganesha out of the rubbings from her body and put
 him on guard outside her room. When Siva himself tries to enter, Ganesha refuse
 to admit him and Siva knocks off his head. On Parvathi's demand he brings back him
 to life by transplanting the head of an elephant to him and the child becomes
 elephant faced one Gajaanana. He is the deity who removes the obstacles.

अमू ते वक्षोजा-वमृतरस-माणिक्य कुतुपौ
न सन्देहस्पन्दो नगपति पताके मनसि नः ।
पिबन्तौ तौ यस्मा दविदित वधूसङ्ग रसिकौ
कुमारावद्यापि द्विरदवदन-क्रौञ्चदलनौ

అమూ తే వక్షోజావమృతరస మాణిక్య కుతుపౌ
న సందేహస్పందో నగపతి పతాకే మనసి ,
పిబంతౌ తౌ యస్మాదవిదిత వధూసంగ రసికో
కుమారావద్యాపి ద్వీరదవదన క్రౌంచదలనౌ

amū te vakṣojā-vamṛtarasa-māṇikyā kutupau
na sandehaspando nagapati patāke manasi naḥ |
pibantau tau yasmā davidita vadhūsaṅga rasikau
kumārāvadyāpi dviradavadana-krauñcdalanau

73

Mother! The flag to the clan of the king of mountains! I say with no hesitation
Thy breasts are the ambrosia filled ruby pots that suckles the celestial children
The elephant faced lord of obstacles and the destroyer of Krouncha Mountain
Makes them eternal youths and away from the joys of joining young women

Amoothe= thy visible; vakshoja= breasts; amrutharasa= ambrosia; aanikyakuthupo= ruby
pot; Na= no; sandehaspando= small doubts; Nagapathi= the lord of the mountains;
pathaake= flag; manasi= mind; Nah= in me; Pibanthou= drink; thou= from them;
yasmaath= by any reason; Avidita= in experienced; vadhoo= young women; sangama=
meeting; Rasou= pleasures; Kumaaraav= still boys; adyaapi= till now; Dwiradara
vadana= the elephant faced one- Vinaayaka;
Krouncha dalanou= the destroyer of Krouncha mountain- Kumaaraswamy

Puranas mention the consorts of Skanda and Vinayaka. Vinayaka's wives are **Siddhi**=
success, **Buddhi**= Wisdom; Skanda's companions are **Valli**= creeper or snake like
power, **Devasena**= army of the deities or primary elements-tattva. In fact they are
the powers not the proverbial women.

Vinayaka or Ganesha the elephant faced god has only one tusk, a reflection of his
roles as patron of the art of writing and he is the lord of learning. It is said that he
broke off the other in order to write down the 110,000 couplets of Mahabharatha,
the world's longest epic poem. A gentle diety he is one of the most popular gods in
the Hindu pantheon. He is invoked in the start of journeys and important
enterprises. Yellow in color, he rides on a rat, and has four arms in which he carries
a shell, a discus, a water lily and a club.

In Epics **Kartikeya** is described as the son of Siva, when Siva offered his seeds to
Agni or the fire god, who gave them for safe keeping to the river goddess Ganga.
Eventually a child with 6 heads and 12 arms was born and reared by the 6 Krittika
stars- the Pleiades. In another story the fire from the third eye of Siva was
directed at a lake. Six children emerged and were brought up by the wives of the
seers. One day Parvati hugged them in affection so tightly they coalesced in to one
child although the six heads remained.

वहत्यम्ब स्तम्बेरम-दनुज-कुम्भप्रकृतिभिः
समारब्धां मुक्तामणिभिरमलां हारलतिकाम् ।
कुचाभोगो बिम्बाधर-रुचिभि-रन्तः शबलितां
प्रताप-व्यामिश्रां पुरदमयितुः कीर्तिमिव ते

వహత్యంబ స్తంబీరమదనుజ కుంభప్రకృతిభిః
సమారబ్ధాం ముక్తామణిభిరమలాం హారలతికామ్ ,
కుచాభోగో బింబాధరరుచిభిరంతః శబలితాం
ప్రతాపవ్యామిశ్రాం పురదమయితుః కీర్తిమివ తే

vahatyamba stamberama-danuja-kumbhaprakṛtibhiḥ
samārabdhāṃ muktāmaṇibhiramalāṃ hāralatikām |
kucābhogo bimbādhara-rucibhi-rantaḥ śabalitāṃ
pratāpa-vyāmiśrāṃ puradamayituh kīrtimiva te

74

On your elegant breast place, you wear the most fascinating pearl necklace
Having the vivid pearls formed in the elephant headed demon's skull case,
Mother! It reflects the most amazing red color of your luscious lips flame,
Like the valor of Siva flowing as a red vein in the silvery stream of his fame

Vahaty= flowing; amba= Oh Mother! Sthamberama= elephant; Danuja= demon;
kumbha= head pot; prakruthibhih= arise; Samaarabdaam= prepared; mukthaa manibhi=
pearl stones; Amalaam= pure; haaralathikaam= necklace; Kucha= breasts; abhogo=
vastness, completeness; Bimbaadhara= red lips; ruchi= light; Anthssabalithaam= internal
vivid colors; Prathaapa= valor; vyaamisraam= combined; Puradamayithuh= Siva the
three city destroyer; Keerthim= fame; ivathe= its

According to Someswara poet- the pearls produced in various sites have their own distinct qualities- in bamboos- red+ white; on snake hoods- blue tinged; from clouds- the color of lightning; in the oysters- white; in sugar cane- yellow color; in the elephant head- vivid colors of camphor.

Poets describe valor in red color and fame in pure white. The praises of valor and fame of her husband Siva coming from her lips and heart are reflected scarlet red in the pearl necklace resting on the chest of Sridevi.

The pearl, the typical stone of the sea, is attributed to the moon owing its influence over sea tides and women, whose monthly cycles corresponds to lunar cycle. The moon is also associated with rock crystal, which stimulates the faculty of clairvoyance. This stone is also used for healing. The affected part is immersed in water charged with the psychic energies which the crystal is thought to contain.

तव स्तन्यं मन्ये धरणिधरकन्ये हृदयतः
 पयः पारावारः परिवहति सारस्वतमिव ।
 दयावत्या दत्तं द्रविडशिशु-रास्वादय तव यत्
 कवीनां प्रौढाना मजनि कमनीयः कवयिता

తవ స్తన్యం మన్యే ధరణిధరకన్యే హృదయతః
 పయః పారావారః పరివహతి సారస్వతమివ ,
 దయావత్యా దత్తం ద్రవిడశిశురాస్వాదయ తవ యత్
 కవీనాం ప్రౌఢానామజని కమనీయః కవయితా

tava stanyam manye dharaṇidharakanye hṛdayataḥ
 payaḥ pārāvāraḥ parivahati sārasvatamiva |
 dayāvatyā dattaṁ draviḍaśiśu-rāsvādya tava yat
 kavīnāṁ prauḍhānā majani kamanīyaḥ kavayitā

75

Oh the daughter of the mountain! The divine milk flowing from thy breast
 As the torrent of literature I deem, is the milky ocean rising from your heart!
 Mother! The milk of compassion given by you to this Dravida child made him
 The most mesmerizing and desirable cream among the proud poets stream

Thava= your; stanyam= milk; manye= consider, feel; Dharaneedhara= mountain; kanye=
 daughter; Hrudayathah= from heart; Payah= milk; paaraavaarah= ocean; parivahathi=
 flow; Saaraswathaiva= related to poetry, literature; Dayaavathya= with kindness; dattam=
 given; Dravidasisu= Sankaraacharya, the son of dravid land
 Aaswaadya= drink; thavaith= your; Kaveenaam= in the poets; proudhanaam= proud
 ones; Aajani= born; kamaneeyah= most beautiful; kavaithaa= poetry

There are quite a few stories that try to explain the word **Dravida sisu** or
 the child of Dravida land. Kaivalyasrama describes that the child of a temple
 priest in the absence of his father revered the goddess in the stony form
 and expected her to drink the milk he brought as an offering. When that
 was not happened he started crying. The goddess appeared before him,
 consoled him and drank the milk. When nothing is left the little child cried
 again and pleaded for his share. The most compassionate goddess blessed
 him with her own milk and when the child returned homre everybody was
 astonished by the fluency of the child in rendering poetry.

Srikantiyuur Mahadevasastri in his Malayala Soundarya lahari gives a different
 version. According to him Dravida sisuvu was a name of a seer-poet who wrote and
 carved the hymns of Soundarya lahari on the mountain blocks of Kailasa. When
 Sankaraacharya visited this place he ordered the seer to remove the amazing
 poetry from the sight of ordinary people. Sankara when he came back could
 reproduce 41 hymns and he penned the rest completing Sathaka- hundred poems.
 He says that explains the differences in the style and theme of the first 41 slokas
 and the remaining ones.

हरक्रोध-ज्वालावलिभि-रवलीढेन वपुषा
गभीरे ते नाभीसरसि कृतसङ्गे मनसिजः ।
समुत्तस्थौ तस्मा-दचलतनये धूमलतिका
जनस्तां जानीते तव जननि रोमावलिरिति

హారక్రోధ జ్వాలావలిభిరవలిఢేన వపుషా
గభీరే తే నాభీసరసి కృతసంగో మనసిజః ,
సముత్తస్థౌ తస్మాదచల తనయే ధూమలతికా
జనస్తాం జానీతే తవ జనని రోమావలిరితి

harakrodha-jvālāvalibhi-ravalīḍhena vapuṣā
gabhīre te nābhīsarasi kṛtasaṅgo manasijah |
samuttasthau tasmā-dacalatanaye dhūmalatikā
janastām jānīte tava janani romāvaliriti

76

Surrounded by the terrible flames generated by Siva's wrath grand
The god of love Manmatha jumped into your gorgeous navel pond,
Mounted up as the stunning smoke wire, People thought it is the wand
Of hair line that rises upward majestically on to your body land

Hara= Siva; krodha= anger; jwaalaa= flames; valibhi= group; Avaleedhena= covered by;
vapushaa= body; Gabheere= deep; Te= your; naabhee= navel; sarasi= pond
Kruthasango= sink; manasijah= Manmatha the one born in mind; amutthasthou= climb
up; thasmaath= from that; Achala thanaye= the daughter of the mountain;
Dhoomathilakaa= smoke wires; Jana= world; thaam= that one; Jaaneethe= realize,
understand; thava= your; Janani= Mother; romaavali= beautiful hair; itih= this

Manmatha also known as Kama, the Hindu god of love, was the first diety to be born. Legends say that he sprang directly from the heart of the creator god Brahma and as the embodiment of carnal desire; he was a powerful force from the very start of creation. His consorts were **Rathi**, the goddess of sexual pleasure and affection, and **Preethi**, the goddess of pleasure; Rathi was given importance and mentioned as his constant companion. Vasantha was his minister and close friend. Beautiful and brilliant he rode on an elephant or bird, and was armed with sugar-cane bow and strung with honey bees. Its flower tipped arrows five produce five types of effects on the person they pierced. One day he used his arrows on Siva at the behest of Indra, the king of deities to arouse him and fill him with desire for the goddess Parvathi, daughter of king Himalaya. Siva got annoyed and opened his third eye and Kama was burnt into cinders. Though with the pleadings of Rathi and the blessings of Siva, Manmatha was reborn, his body only visible to Rathi, others can see him only with their minds. Since then Kama or Manmatha was called Ananga or bodiless. Kama's chief festival, Madanotsava, is a celebration of song, dance and pleasures. Manmatha's attributes are a bow, arrows and beautiful ornaments.

यदेतत्कालिन्दी-तनुतर-तरङ्गाकृति शिवे
 कृशे मध्ये किञ्चिज्जननि तव यद्भाति सुधियाम् ।
 विमर्दा-दन्योन्यं कुचकलशयो-रन्तरगतं
 तनूभूतं व्योम प्रविशदिव नाभिं कुहरिणीम्

యదేతత్యాలిందీ తనుతరతరంగాకృతి శివే
 కృశే మధ్యే కించిజ్జనని తవ యద్భాతి సుధియామ్ .
 విమర్దాదన్యోన్యం కుచకలశయోరంతరగతం
 తనూ భూతం వ్యోమ ప్రవిశదివ నాభిం కుహరిణీమ్

yadetatkālindī-tanutara-taraṅgākṛti śive
 kṛṣe madhye kiñcijjanani tava yadbhāti sudhiyām |
 vimardā-danyonyaṃ kucakalaśayo-rantaragataṃ
 tanūbhūtaṃ vyoma praviśadiva nābhiṃ kuhariṇīm

77

Like the beautiful black wavy Kaalindi stream, in your slender middle
 A fine black hair line, O Mother! The consort of Siva! An excellent riddle
 the learnedmen imagine it to be the blue sky changed into minute wave
 Finds little place in between thy full breasts, flowing rapidly into the navel cave

Yadethath= that one; kaalindee= black river, Yamuna; Thanuthara= minute; tharanga
 akruthi= wave form; Sive= the consort of Siva; Kruse= lean; madhye= middle; Kinchith=
 very little; janani= Mother! Thava= your; Yath= that; bhaathi= visible; sudhiyaam= to the
 learnedmen; Vimardath= rub; anyonyam= one another; Kucha kalasayo= breast pots;
 amtharagatham= a place in between; Thanoo bhootham = microform; vyoma= sky;
 pravisadiva= enter; Naabhi= navel; kuharineem= cave like

Kaalindi is the river Yamuna famous for its black color. In her
 feminine form she is considered to be the daughter of the celestial sun. In
 her microform she is the Pingala nadi.

On Sridevi's chest the beautiful sky spread of hair gradually entering the
 narrow place in between her full breasts and slipping down like a wavy line
 into her navel below hypnotizing the great god Siva.

Learnedmen consider this as the sky nature from Visuddha
 descending below via Anahatha. The chest or heart is the place of the Sun.
 Kaalindi is the daughter of the sun. She descends from the sun sphere in
 Pingala nadi. Yogic practitioner understands the power of the sky nature of
 Visuddhi chakra by raising the serpent power **Kundalini** and realizes the
 brilliancy of the sky tattva in oher chakras where it is present in lesser
 amounts.

 Kundalini Yoga consists of active asana-based kriyas, pranayama, and meditation meant
 to enhance the nervous system, glands, mental faculties, balance the chakras, and build
 spiritual strength while it integrates the flow of *kundalini energy*.

स्थिरो गङ्गा वर्तः स्तनमुकुल-रोमावलि-लता
 कलावालं कुण्डं कुसुमशर तेजो-हुतभुजः ।
 रते-लीलागारं किमपि तव नाभिर्गिरिसुते
 बेलद्वारं सिद्धे-गिरिशनयनानां विजयते

స్థిరో గంగావర్తః స్తన ముకులరోమావలిలతా
 కలావాలం కుండం కుసుమశరతేజోహుతభుజః ,
 రతేలీలాగారం కిమపి తవ నాభిర్గిరిసుతే
 బిలద్వారం సిద్ధేర్గిరిశ నయనానాం విజయతే

sthiro gaṅgā vartaḥ stanamukula-romāvali-latā
 kalāvālaṃ kuṇḍaṃ kusumaśara tejo-hutabhujah |
 rate-rlīlāgāraṃ kimapi tava nābhīrgirisute
 beladvāraṃ siddhe-rgiriśanayanānāṃ vijayate

78

Mother! Thy enchanting navel resembles the eternal swirl in the Ganga River
 The base to the elegant hair line blossom in the most beautiful breast buds pair
 The fireplace of the flower arrow archer; the love goddess Rathi's mystic manor
 The door to the cave of bliss in Siva's eyes, beyond anybody's creative power

Sthiro= permanent, changeless; gangaavartha= swirl in the Ganga river; sthanamukula=
 breast buds; romaavalilathaa= hair line; Kalaavaalam= a base to it; kundam= the fire
 place; Kusumasara= flower arrows; thejohathabhujah= the god of fire;
 Ratherleelaagaaram= the house of love goddess; kimapi = how; Thava= your; naabhi=
 navel; giri suthe= the daughter of the mountain; Biladwaaram= door to the cave; siddhe=
 acquire; Gireesa= Siva; nayanaanaam= eyes; vijayathe= shine

Ganga³⁸ according to Hindu mythology is the goddess of the sacred river Ganges. Ganga, Yamuna- Kaalindi, and Saraswathi are the three holy rivers in India (Saraswathi is an underground river once existed above terrain) and their confluence at Allahabad is a sacred pilgrimage centre- tirtha. Ganga is said to have emerged from the toe of Vishnu, until her descent she was in the sky- Aakasa Ganga. At the behest of Bhagiratha who submitted his prayers to gods to purify the ashes of his ancestors, she first landed on the matted hair tuft of Siva and later separated into seven streams she flowed down over the earth. She was instrumental in the birth of Kartikeya and Jalamdhara. The great river Ganges, which rises in the Himalayas and flows across the north-east India, is sacred to Hindus. The Yamuna is one of the seven great rivers of India. The others are Ganges, Saraswathi, Godavari, Narmada, Krishna and Kaveri. Saraswathi is a subterranean river had the force to smash mountains and spoke with the roar of the waterfall.

³⁸ The **Ganges** is a trans-boundary river of India and Bangladesh. The 2,525 km (1,569 mi) river rises in the western Himalayas in the Indian state of Uttarakhand, and flows south and east through the Gangetic Plain of North India into Bangladesh, where it empties into the Bay of Bengal. By discharge it ranks among the world's top 20 rivers. The Ganges basin is the most heavily populated river basin in the world, with over 400 million people and a population density of about 1,000 inhabitants per square mile (390 /km²).

निसर्ग-क्षीणस्य स्तनतट-भरेण क्लमजुषो
 नमन्मूर्ते नारीतिलक शनकै-स्त्रुटयत इव ।
 चिरं ते मध्यस्य त्रुटित तटिनी-तीर-तरुणा
 समावस्था-स्थेमनौ भवतु कुशलं शैलतनये

నిసర్గ క్షీణస్య స్తనతటభరణ క్లమజుషో
 నమన్మూర్తే నారీతలక శనకై-స్త్రుటయత ఇవ ,
 చిరం తే మధ్యస్య త్రుటిత తటినీ తీర తరుణా
 సమావస్థా స్థేమ్నా భవతు కుశలం శైలతనయే

nisarga-kṣīṇasya stanataṭa-bhareṇa klamajuṣo
 namanmūrte nārītilaka śanakai-struṭyata iva |
 ciram te madhyasya truṭita taṭinī-tīra-taruṇā
 samāvasthā-sthemno bhavatu kuśalaṃ śailatanaye

79

Oh the gem among the women! Thy naturally slender middle showing fatigue
 By the weight of the beautiful heavy breasts causing a little bend in your vogue
 A frightening impression is that it may break at anytime, like the tree on the river
 With busted bank, standing straight with natural vigor, let it stay safe forever

Nisargaksheenasya= naturally slender; Sthanatabharena= the heavy breasts;
 klamajusho= tiresome; Namanmoorthe= slight bend in thy form; Naareethilaka= the best
 among the women; sanakai= a little; thruṭyatha ivah= as though breaking;
 Chiranthe= always; madhyasya= middle; Thruṭi thathititheera tharunaa= tree on the
 broken river bank; Samaavasthaa= same situation; sthemno= with strength; bhavathu= let
 it happen; kusalam= safe; Sailathanaye= the daughter of the mountain

Poets often describe the middle of the body with lion's waist and so slender that
 may be held in one's fist. As a fertility symbol Mother is often described with full
 breasts filled with vitality to nourish the worlds.
 The cow goddess Hathor of Egypt, Frigg of Northern Europe, Pachamama of South
 America, Demeter of Greece, Freya of Northern Europe is the symbols of fertility.
 In the archeological findings dating back as much as 25000 years of the Stone age
 Venuses and in the world's earliest towns such as Catal Huyuk in modern Turkey and
 Mohenjo Daro in Indus valley-20000 years- shows the similar feminine figures
 proves the existence of a single diety, the Earth mother venerated across the
 world. The development of agriculture from about 10000 years must have
 influenced the earlier cults and she became the deity of the crops and her worship
 was closely tied to the alternation of the seasons. She went by different names in
 separate countries and had varying aspects. To the Sumerians she was Inana, to the
 Babylonians Ishtar, to the Phrygians Anatolia Cybele, to the people of Syria and
 Lebanon Astarte. In the Greek world her attributes are seen in Artemis,
 Aphrodite, and Demeter. The Romans identified her with Gaia, Ceres and Tellus. For
 Hindus she was Saraswathi, Lakshmi and Parvathi. Everywhere she was the great
 goddess- Magnae Deae.

कुचौ सद्यः स्विद्य-त्तघटित-कूर्पासभिदुरौ
 कषन्तौ-दौर्मूले कनककलशाभौ कलयता ।
 तव त्रातुं भङ्गादलमिति वलग्नं तनुभुवा
 त्रिधा नद्धम् देवी त्रिवलि लवलीवल्लिभिरिव

కుచో సద్యః స్విద్యత్తటపటిత కూర్పాసభిదురౌ
 కషంతౌ దోర్మూలే కనకకలశాభౌ కలయతా ,
 తవ త్రాతుం భంగాదలమితి వలగ్నం తనుభువా
 త్రిధా నద్దం దేవి త్రివలి లవలోవల్లిభిరీవ

kucāu sadyaḥ svidya-ttaṭaghaṭita-kūrpāsabhidurau
 kaṣantau-daurmūle kanakakalaśābhau kalayatā |
 tava trātuṃ bhaṅgādalamiti valagnaṃ tanubhuvā
 tridhā naddhm devī trivali lavalīvallibhiriva

80

Goddess! Thy beautiful full breast³⁹s the bright golden round pots that clout
 Thy armpits tight tearing the sweat drenched upper garments may fracture
 Your slender waist shining with elegant skin folds trio, as though in doubt
 Manmatha splinted it with fine cardamom vine in three rows then and there

Kuchou= breasts; sadyah= there immediately; swidyath= sweat; Tthata ghatitha= being wet; koorpaasa= upper garment, bracerie; Bhidurou= torn, break; Kashanthou= tight fit; dormoole= arm pits; Kanaka= golden; kalasaabhou= pots, vessels; Kalayathaah= built, prepare; Thava= your; Traathum= save, protect; bhangaath= break; alamithi= happen not; Valagnam= middle; thanubhuvaa= born from body, Manmatha; Thrithaanaddam= sure; Devi= O goddess! Thrivali= three creepers, vines; Lavalee vallibhiriva= golden yellow cardmom creeper

Here the poet describes the elegance of the waist of the Mother goddess. Her breasts that suckle the world are so full and heavy, her slender beautiful waist is in the danger of breaking. Imagining the situation the love god splinted it with the golden yellow cardamom the lavalee creepers in three rows. Those are the three folds that enhanced the beauty of the waist of the Mother. The full heavy breasts, slender middle and the three folds of waist are the important attributes of a high birth woman. The love god Manmatha is making his efforts to make every part of the body of Sridevi look charming and beautiful.

³⁹ In European pre-historic societies, sculptures of female figures with pronounced or highly exaggerated breasts were common. A typical example is the so-called Venus of Willendorf. Artifacts such as bowls, rock carvings and sacred statues with breasts have been recorded from 15,000 BC up to late antiquity all across Europe, North Africa and the Middle East. Many female deities representing love and fertility were associated with breasts and breast milk. Figures of the Phoenician goddess Astarte were represented as pillars studded with breasts. Isis, an Egyptian goddess who represented, among many other things, ideal motherhood, was often portrayed as suckling pharaohs, thereby confirming their divine status as rulers. Female breasts were also prominent in the Minoan civilization in the form of the famous Snake Goddess statuettes. In Ancient Greece there were several cults worshipping the "Kourotrophos", the suckling mother, represented by goddesses such as Gaia, Hera and Artemis.

गुरुत्वं विस्तारं क्षितिधरपतिः पार्वति निजात्
 नितम्बा-दाच्छिद्य त्वयि हरण रूपेण निदधे ।
 अतस्ते विस्तीर्णो गुरुरयमशेषां वसुमतीं
 नितम्ब-प्राग्भारः स्थगयति सघुत्वं नयति च

గురుత్వం విస్తారం క్షితిధరపతిః పార్వతి నిజాత్
 నితంబాదాచ్ఛిద్య త్వయి హరణరూపేణ నిదధే ,
 అతస్మి విస్టీర్ణో గురురయమశిషాం వసుమతీం
 నితంబ ప్రాగ్భారః స్థగయతి లఘుత్వం నయతి చ

gurutvaṃ vistāraṃ kṣitidharapatiḥ pārvati nijāt
 nitambā-dācchidya tvayi haraṇa rūpeṇa nidadhe |
 ataste vistīrṇo gururayamaśeṣāṃ vasumatīm
 nitamba-prāgbhāraḥ sthagayati saghutvaṃ nayati ca

81

Oh the daughter of the lord of mountains! Thy gorgeous posteriors are so vast
 They give an impression that your father has given you a large flank of mount
 A gift at the time of your marriage which covers the ground of infinite count
 Mother! Those beautiful buttocks concurrently make the proud earth aghast

Gurutvam= heavy; visthaaram= vast; kshithidharapathih= king of mountains paarvathi⁴⁰=
 the daughter of the mountain king; nijaath= her; nithamba= middle of the mountain;
 achidya= taken separately; Twayi= in you; haranarooopena= gifts given at the time of
 marriage; Nidadhe= offering; Athah= that's why; the= your; vistheerno= vast, expansion
 gururayam= heavy; aseshaam= unlimited, all; vasumatheem= Earth; Nithamba
 pragbhaarah= great buttocks; sthagayathi= covering; Laghutvam= make small; nayathi
 cha= getting too

She is the daughter of the mountain. Naturally her dimensions are beyond measurements. Earth too is small before her posteriors means earth is the throne for Sridevi. In Markandeya purana it is mentioned that all the deities gave their powers and attributes to Sridevi. Varuna gave ankles and thighs, earth buttocks to her to defeat Mahisha demon. The poet explains that the vastness of Sridevi buttocks is the gift given by her father at the time of her marriage. Since earth is a part of her creation it looked small in comparison to her posteriors.

⁴⁰ Parvati is a Hindu goddess. Parvati is Shakti herself, albeit the gentle aspect of Mahadevi, the Supreme Goddess. Parvati is the consort of Shiva, the Hindu god of destruction and rejuvenation.. Parvati is the mother of the gods Ganesha and Skanda (Kartikeya). She is also regarded as the daughter of the Himalayas. Generally considered a benign goddess, Parvati also has wrathful aspects like Durga, Kali, Shitala Devi, Tara, Chandi, and the Mahavidyas as well as benevolent forms like Kathyayini, Mahagauri, Kamalatmika, Bhuvaneshwari, and Lalita

करीन्द्राणां शुण्डान्-कनककदली-काण्डपटली
उभाभ्यामूरुभ्या-मुभयमपि निर्जित्य भवति ।
सुवृत्ताभ्यां पत्युः प्रणतिकठिनाभ्यां गिरिसुते
विधिजे जानुभ्यां विबुध करिकुम्भ द्वयमसि

కరీంద్రాణాం శుండాన్ కనకకదలీ కాండపటలీం
ఉభాభ్యామూరుభ్యాముభయమపి నిర్జిత్య భవతి ,
సువృత్తాభ్యాం పత్యుః ప్రణతి కఠినాభ్యాం గిరిసుతే
విధిజే జానుభ్యాం విబుధ కరికుంభ ద్వయమసి

karīndrāṇāṃ śuṇḍān-kanakakadalī-kāṇḍapaṭalīm
ubhābhyāmūrubhyā-mubhayamapi nirjitya bhavati |
suvṛttābhyāṃ patyuh praṇatikathinābhyāṃ girisute
vidhiñe jānubhyāṃ vibudha karikumbha dvayamasi⁴¹

82

Thy glorious thighs bested the smooth trunks of the elephant king's herd
And the horde of the golden banana stems; Oh the daughter of the mountain!
Your respectful bows to thy husband made your splendid knees tough and hard
They snatched victory from the paramount elephant heads pair, fair and certain

Kareendraanam= the kings oof elephants; sundaah= the trunk of an elephant kanaka=
golden; kadalee= banana; kaanda= trunk; pataleem= group
Ubhaabhyaam= two; oorubhyaam= your thighs; ubhayamapi= both of them
Nirjithya= defeat, vanquish; bhavathee= you; Suvrutthyaabhyaam= beautiful and round;
patyuh= husband Siva; Pranathictful reverence= bowing, respectful reverence;
Kathinaabhyaam= harden; girisute= the daughter of mountain!
Vijigye= gain victory; jaanubhyaam= both knees; Vibudhakari= the great
Elephants; kumbhadwayamapi= head pots pair

In this poem the poet compares the thighs of Sridevi with the smoothness
of the elephant trunks and the banana stems. Her knees are stronger
than the heads of the elephant's pair. He implies that her thighs are smooth
and round and her knees are tough and strong.

⁴¹ *Parvata* is one of the Sanskrit words for "mountain"; "Parvati" translates to "She of the mountains" and refers to Parvati being born the daughter of Himavan, lord of the mountains and the personification of the Himalayas. Other names which associate her with mountains are *Shailaja* (Daughter of the mountains), *Girirajaputri* (Daughter of king of the mountains). She is also known by 108 names as per *Durga Saptashati*, that includes Ambika (mother), Gauri (golden, fair) Shyama (dark complexioned), Bhairavi (awesome), Kali (black-colored), Umā, Lalita, *Aparna*, the maternal epithet *Mataji*, Durga, the Goddess Beyond reach, the one who killed Demon Durgam, Bhavani, The Goddess of Universe and many hundreds of others; the Lalita sahasranama contains an authoritative listing.

पराजेतुं रुद्रं द्विगुणशरगर्भं गिरिसुते
निषङ्गौ जङ्घे ते विषमविशिखो बाढ-मकृत ।
यदग्रे दृश्यन्ते दशशरफलाः पादयुगली
नखाग्रच्छन्मानः सुर मुकुट-शाणैक-निशिताः

పరాజేతుం రుద్రం ద్విగుణశరగర్భౌ గిరిసుతే
నిషంగౌ జంఘే తే విషమవిశిఖో బాధమకృత ,
యదగ్రే దృశ్యంతే దశశరఫలాః పాదయుగలీ
నఖాగ్రచ్ఛన్మానః సురమకుట శాణ్ణిక నిశితాః

parājetuṃ rudraṃ dviguṇaśaragarbhau girisute
niṣaṅgau jaṅghe te viṣamaviśikho bāḍha-makṛta |
yadagre dṛśyante daśaśaraphalāḥ pādayugālī
nakhāgracchanmānaḥ sura mukuṭa-śāṇaika-niśitāḥ

83

Oh the daughter of the mountain⁴²! To defeat Siva, the love god got on loan
Thy carefully carved calves, enchanting toes and elegant nails made sharpen
By the constant hone on the crowns of the deities bowing to thy feet divine;
From them the cupid doubled up his quivers, with arrows ten sharp and fine

Paraajethum= to vanquish, defeat; rudram= Siva; Dwiguna= twice the number;
sara= arrows; garbhau= womb; Giri suthe= the daughter of the mountain!
Nishangou- quivers; janghe= ankle; te= your; Vishama= uneven, base number; visikho=
arrows; Baadham= in truth; akrutha= made; Yadagre= at the tips; drusyanthe= visible;
dasa= ten; Saraphalaah= ends of the arrows; paada= feet; yugalee= pair;
Nakhaagrachadmaanas= the ends of the nails; Sura= deities;
Makuta= crowns; saanaika= hone, sharpen; nisithaah= sharp

The love god Manmatha failed in his attempt to vanquish the tough god Siva
with his flower arrows and sugarcane bow. So this time he made a decision of
using Sridevi's calves and Toes with nails as the bow and arrows against his
arch rival to defeat him in the war of love. The poet implies Sridevi's calves
and toes are more powerful and beautiful than the hypnotizing weapons of
the Cupid's bow and arrows.

⁴² The name **Uma** is used for Sati in earlier texts, but in Ramayana is used as synonym for Parvati. In Harivamsa, Parvati is referred to as **Aparna** (One who took no sustenance) and then addressed as *Uma*, who was dissuaded by her mother from severe penance by saying *u mā* (oh don't). But Lalita Sharanshrum describes 1008 names of the Goddess. Parvati is also known as Shiva's queen which in Sanskrit is *Shivaradnyee* or *Shivaragyee*. The apparent contradiction that Parvati is addressed as the fair one, *Gauri* as well as the dark one *Kali* or *Shyama* can be explained by the following Hindu myth: when Shiva rebuked Parvati about her dark skin colour, the angry Parvati left him and underwent severe penance to get a fair colour as a boon from Brahma.

श्रुतीनां मूर्धानो दधति तव यौ शेखरतया
ममाप्येतौ मातः शेरसि दयया देहि चरणौ ।
ययओः पादयं पाथः पशुपति जटाजूट तटिनी
ययो-लक्षा-लक्ष्मी-ररुण हरिचूडामणि रुचिः

శ్రుతీనాం మూర్ధానో దధతి తవ యౌ శేఖరతయా
మమాప్యేతో మాతః శిరసి దయయా ధేహి చరణౌ ,
యయోః పాద్యం పాథః పశుపతి జటాజూట తటినీ
యయోర్లాకా లక్ష్మీరరుణ హరిచూడామణి రుచిః

śrutīnāṃ mūrdhāno dadhati tava yau śekharatayā
mamāpyetau mātaḥ śerasi dayayā dehi caraṇau |
yaya—oḥ pādyaṃ pāthaḥ paśupati jaṭājūṭa taṭinī
yayo-rākṣā-lakṣmī-raruṇa haricūḍāmaṇi ruciḥ

84

Which lotus feet are the flowers shine on the heads of the Vedic knowledge
Which divine feet are washed by the Ganga waters flowing from the matted
hair of Siva the lord of animals, which radiating light from the designs of red
wax sap of the feet is reflected by the Koustubha diamond on the crown edge
of Vishnu the god of protection, Mother! Kindly keep them too, on my head!

Srutheenaam⁴³= Vedas the books of knowledge; Moordhaano= bearing on the head
Dadhathi= wear; thavayou= your; Sekharathayaa= as a flower on the hair top
Mamaapyethou= in me also; maathah= Oh mother! Sirasi= head; dayayaa= kindness;
dhehi= keep; charanou= feet; Yayoh paadyam= those feet washed by; paathah= water;
Pasupathi= Siva the lord of animals; Jataajootathatinee= the water stream or Ganga in the
matted hair; Yayoh= those feet; laakshaalakshmeer= the bright sap of decorating wax or
lac; Aruna= red color; hari= Viishnu; choodaamani= the diamond on his head; Ruchi=
bright light

Her feet are holy to all the deities. They are the flowers in the tuft of
Upanishads that are the heads of the Vedic knowledge. They are washed by
the holy waters of the Ganges that flow from the hair folds of Siva. The red
hue of the Koustubha diamond is the reflection of the red lac pigment design
on her feet acquired when Hari the god Vishnu daily prostates before her.
The poet prays the goddess to place her feet on his head too and bless him.

⁴³ Śruti (Sanskrit- "hearing, listening"), often spelled **shruti** or **shruthi**, is a term that describes the sacred texts comprising the central canon of Hinduism and is one of the three main sources of dharma and therefore is also influential within Hindu Law These sacred works span much of the history of Hinduism, beginning with some of the earliest known Hindu texts and ending in the early modern period with the later Upanishads. This literature differs from other sources of Hindu Law, particularly smṛti or "remembered text", because of the purely divine origin of śruti. This belief of divinity is particularly prominent within the Mimamsa tradition. The initial literature is traditionally believed to be a direct revelation of the "cosmic sound of truth" heard by ancient Rishis who then translated what was heard into something understandable by humans.

नमो वाकं ब्रूमो नयन-रमणीयाय पदयोः

तवास्मै द्वन्द्वाय स्फुट-रुचि रसालक्तकवते ।

असूयत्यत्यन्तं यदभिहननाय स्पृहयते

पशूना-मीशानः प्रमदवन-कङ्कैलितरवे

నమో వాకం బ్రూమో నయనరమణీయాయ పదయోః

తవాస్మై ద్వంద్వాయ స్ఫుటరుచిరసాలక్తకవతే ,

అసూయత్యత్యంతం యదభిహననాయ స్ప్రహయతే

పశూనామీశానః ప్రమదవనకంకేలీతరవే

namo vākaṃ brūmo nayana-ramaṇīyāya padayoḥ

tavāsmāi dvandvāya sphuṭa-ruci rasālakṭakavate |

asūyatyatyantam yadabhihananāya sprhayate

paśūnā-mīśānaḥ pramadavana-kaṅkelitarave

85

I place the phrases of veneration the pair of thine feet most handsome,
Shining bright with the rich red color of the fresh lac pigment; Oh Mother!
In the garden, for a gentle kick from thy divine feet to make them blossom
The waiting Asoka trees are creating jealousy in the lord of animals to wither.

Namovaakam= salutation words; broomo= thus spake; Nayana= eyes; ramaneeyaaaya= aesthetic, beautiful; Padayo= feet; Thava= your; asmai= this visible; Dwandwaaya= pair; sphutaruchi= more shiny; Rasaalaktha kavathe= wet with lac sap; Asooya= jealousy; atyantam= much; Yada= which; bhihananaaya= a gentle kick- dohada; (It is said that a gentle kick by a beautiful woman of lotus variety; Padmini- makes the Asoka trees to blossom); Spruhayathe= making conscious of; Pasonaam= animals; cesaanaam= the lord of; Pramadavana kamkelitharave= the Asoka tree in the garden

Dindima, Ramakavi and other poets explained an ancient procedure to make the trees and plants to blossom which is called **Dohada**- help. The women are classified⁴⁴ into **Padmini, Hastini, Sankhini and Chitrini**. The Padmini type women are the best. Even in unseason times the plants and trees can be brought to blossom by the various methods to be done by Padmini women. Prenkana or white mustard by Padmini woman's touch; Pogada/ Vakula/ mithusops elengi by spilling wine from her mouth on that tree; Asoka by kick; Tilaka or Bottuge sesame by glances; Peddagorinta or Henna by embrace; Mandara by sweet talk; Sampenga or Champaka by smile; Mango by blowing air from mouth; Suraponna or nameruvu by song; Kondagogu by dance. Since Sridevi's feet are touching the Asoka trees Siva who is waiting for her is becoming jealous of those trees.

⁴⁴ In ancient literature women are basically categorized in four types Padmini , Sankhini , Hastini and Chitrini. 1 .**Padmini**- This type women are very rare. They are most beautiful, pious, graceful, round body as well as face (...devi bhogya Basundhara...), su-hasini, su-bhasini,charu-hasini and calm. They are like Devis. Their fragrance is like that of lotus. By their grace full charm, they can mesmerize Gandharve, Kinnara and Jakhas and even enemies.

45 मृषा कृत्वा गोत्रस्खलन-मथ वैलक्ष्यनमितं
ललाटे भर्तारं चरणकमले ताडयति ते ।
चिरादन्तः शल्यं दहनकृत मुन्मूलितवता
तुलाकोटिक्वाणैः किलिकिलित मीशान रिपुणा

మృషా కృత్వా గోత్రస్థలనమథ వైలక్ష్య నమితం
లలాటే భర్తారం చరణకమలే తాడయతి తే ,
చిరాదంతః శల్యం దహనకృతమున్మూలీతవతా
తులాకోటిక్వాణైః కిలికిలితమీశానరిపుణా

mṛṣā kṛtvā gotraskhalana-matha vailakṣyanamitam
lalāṭe bhartāraṃ caraṇakamale tāḍayati te |
cirādantaḥ śalyaṃ dahanakṛta munmūlitavatā
tulākoṭikvāṇaiḥ kilikilita mīśāna ripuṇā

86

When your husband uttered another woman's name by slip of the tongue
Unable to cover it up when he bowed his head at thy beautiful feet in humility
The gentle kick you landed on his forehead attended by the jingle harangue
Of thy anklet bells echoed the laughter of the love god waiting for eternity
To payback Siva his opponent, while taking out the burnt arrows of the past

Mrushaa= sudden by mistake; krutwaa= done; Gothraskhalanam= saying name,
slip of the tongue; Atha= next, then; vailakshyanamitham= bowing in embarrassment
Lalaate= face; bhartaaram= your husband; charanakamale= lotus feet
Thaadayathi te= giving a gentle kick; Chiraath= from a long time; anthah= inner;
salyam= arrow; Dahanakrutham= burnt issue; unmoolithavathaa= bringing back
Thulaa kotikwaanaih= anklet bells; kilikilitham= jingle sounds
Eesaana ripunaa= Manmatha the enemy of Siva

By mistake he pronounced another woman's name in her presence.
Now she is angry. To placate her he bowed his head near her feet
pleading to forgive him. Still in anger and to show her annoyance
she gave a gentle kick on his head. The jingle bells on her anklets
made beautiful sounds that reflected the laughter of the lovegod
Manmatha who lost his body in the fire from the third eye of
Siva, and who used Sridevi's calves and toes as arrows and gained
the victory on his arch rival.

⁴⁵ Types of women-- 2. Shankhini- This type of Women are beautiful, intelligent and sharp as well as smart. They are like crouch, the sankha. Their body structure is balanced, their energy level is high and they are independent. They are difficult to crack. Gargi, Baidhehi, Surabandhya etc. belonged to this class.

हिमानी हन्तव्यं हिमगिरिनिवासैक-चतुरौ
निशायां निद्राणं निशि-चरमभागे च विशदौ ।
वरं लक्ष्मीपात्रं श्रिय-मतिःसृहन्तो समयिनां
सरोजं त्वत्पादौ जननि जयत-श्चित्रमिह किम्

హిమానీ హంతవ్యం హిమగిరి నివాసైకచతురౌ
నిశాయాం నిద్రాణం నిశి చరమభాగే చ విశదౌ ,
వరం లక్ష్మీ పాత్రం శ్రియమతిస్సృజంతౌ సమయినాం
సరోజం త్వత్పాదౌ జనని జయతశ్చిత్రమిహ కిమ్

himānī hantavyaṃ himagirinivāsaika-caturau
niśāyāṃ nidrāṇaṃ niśi-caramabhāge ca viśadau |
varaṃ lakṣmīpātraṃ śriya-matisṛhanto samayināṃ
sarojaṃ tvatpādau janani jayata-ścitramiha kim

87

Thy delicate yet skilled feet that dwell in the freezing snow clad mountains
Visible to the devotees during night or day and at all times grant opulence
Mother! No wonder they defeat the lotus flowers that perishes in little ice,
Stay shut during nights and some closet to Lakshmi the goddess of riches

Himaanec= ice; hanthavyam= decimation; himagiri= snow mountain
Nivaasaika= living in; chathurou= expert; Nisaayaam= during night;
Nidraanaam= in sleep; nisi cha= night time; charamabhaage cha= last part
Visadou= open up, blossom; param= belong; Lakshmeepathram= to the goddess of riches
Lakshmi; Sriyamathisrujanthou= producing in plenty; samayinaam= to the devotees;
Sarojam= lotus flowers; tathpaadou= your feet; janani= Oh Mother!
Jayathath= giving victory; chitram ihakeem= no wonder in it!

She is the daughter of the snow mountain. Her feet are used to the cold atmosphere. Those feet are available to her devotees at all times and grant the wishes unlimited. Where as the lotus flower shuts during night and its resident Lakshmi is unavailable during that time. And it shrivels in ice. That's why Sridevi's feet are victorious over the ordinary and fragile lotus flower. Sankara says- for the followers of Samaya there is no need for ordinary riches when they have the fortune of the presence of Sridevi's lotus feet in their hearts.

3¹ Types of women- .Hastini- This type of ladies are graceful, healthy, little bulky, and fragile. They like any food stuff under the earth. They are graceful, homely, late risers, late sleepers,aristocrat, fun -loving, like hunting and socializing. Entertainment is the final destination in their life. They can not take decisions but create problem if you take decisions. They start with "no "and end with "yes." They are contended ,peace loving .
4.Chitrini- These type of women are basically slim figures. They like to be in pencil like appearance.. They love themselves first and they do things very fast! They like to change dresses frequently, use cosmetics. Their appetite is low but run to the restaurants frequently.

पदं ते कीर्तिनां प्रपदमपदं देवि विपदां
 कथं नीतं सद्भिः कठिन-कमठी-कर्पर-तुलाम् ।
 कथं वा बाहुभ्या-मुपयमनकाले पुरभिदा
 यदादाय न्यस्तं दृषदि दयमानेन मनसा

పదం తే కీర్తీనాం ప్రపదమపదం దేవి విపదాం
 కథం నీతం సద్భిః కఠిన కమఠీ కర్పర తులాం ,
 కథం వా బాహుభ్యాముపయమనకాలే పురభిదా
 యదాదాయ న్యస్తం దృషది దయమానేన మనసా

padam te kīrtināṃ prapadamapadam devi vipadāṃ
 katham nītam sadbhiḥ kaṭhina-kamaṭhī-karpara-tulām |
 katham vā bāhubhyā-mupayamanakāle purabhidā
 yadādāya nyastam dṛṣadi dayamānena manasā

88

How can these learned poets compare your docile dorsum of feet, the source
 Of fame and wealth that removes hardship with the hard shell of tortoise?
 How the benevolent Siva the tricity destroyer lifted with his own hands
 O goddess! Thy delicate feet on the hard grindstone during the marriage rituals!

Padamte= existence; keertheenaam= fame; Prapadam = dorsum of the feet; apadam= no
 place; Devi= Oh Goddess! Vipadaam= adversities; Katham= how; neetham=derive;
 sadbhih= great poets; Kathina= hard, tough; kamaṭhee= she tortoise; Karparathulaam=
 equal of shell, skull; Kathamvaa= in what way; paanibhyaam= with hands;
 Upayamanakaale= during marriage; Purabhidaa=by the destroyer of the tricities; Yada=
 your feet; adaaya= received; nyastham= kept; Drushadi= in the grinding stone;
 Dayaamaanena= kindness filled; manasaa= mind

Such a sensitive smooth delicate skin of the dorsum of thy feet how could those old
 poet scholars compare it with the hard shell of a tortoise? -*Goodha gulpha
 dwardwa prapadaajitha kachhapaam*- '*Goodha gulpha koorma prushtha jayishnu
 prapada anwithaa*' - koorma, kachhapa= tortoise.
 Drushadi is the grinding stone and at the time of marriage the bridegroom lifte the
 foot of bride with his hands and keeps it on it saying- *Athishte mamasmaanam
 asmevatwam sthira bhava*'- Both the poets⁴⁶ and Lord Siva are not fair in their
 actions in dealing with the beautiful Subtle and soft skin of Sridevi's feet.

⁴⁶ The English term "poet" is derived from the Latin first-declension masculine noun
 "poeta, poetae" (literally meaning "poet, of the poet"). French poet Arthur Rimbaud
 summarized the "poet" by writing, --A poet makes himself a visionary through a long,
 boundless, and systematized disorganization of all the senses. All forms of love, of
 suffering, of madness; he searches himself, he exhausts within himself all poisons, and
 preserves their quintessences. William Wordsworth once described the poet's task as-
 make A present joy the matter of a song, Pour forth that day my soul in measured strains
 That would not be forgotten and are here recorded

नखै-र्नाकस्त्रीणां करकमल-सङ्कोच-शशिभिः
 तरूणां दिव्यानां हसत इव ते चण्डि चरणौ ।
 फलानि स्वःस्थेभ्यः किसलय-कराग्रेण ददतां
 दरिद्रेभ्यो भद्रां श्रियमनिश-महनाय ददतां

నఖైర్నాకస్త్రీణాం కరకమల సంకోచ శశిభిః
 తరూణాం దివ్యానాం హసత ఇవ తే చండీ చరణౌ ,
 ఫలాని స్వస్థేభ్యః కిసలయకరాగ్రేణ దదతాం
 దరిద్రేభ్యో భద్రాం శ్రియమనిశమహనాయ దదతౌ

nakhai-rnākastrīṇāṃ karakamala-saṅkoca-śaśibhiḥ
 tarūṇāṃ divyānāṃ hasata iva te caṇḍi caraṇau |
 phalāni svaḥsthebhyaḥ kisalaya-karāgreṇa dadatāṃ
 daridrebhyo bhadrāṃ śriyamaniśa-mahnāya dadatau

89

Oh furious goddess Chandī! Thy gorgeous feet grants right away the wishes made by the poor that causes the closure of the female deities lotus hands And thy fine toe nails radiating the bright moonlight sway the tender shoots Of the divine trees that bless the rich only in the partisan heaven lands

Nakhai= nails; naaka streenaam= female deities; Karakamala= lotus flower hands; samkocha= closing; Sasibhih= moon like; Taroonam= trees; Divyaanaam= in the paradise, the land of deities; Hasatha ivate= smiling like; Chandī= Oh furious goddess; charanou= your feet; Phalaani= the wishes requested; swahstebhyah= to the affluent; Kisalaya= tender shoots; karaagrena= tips of the fingers; Dadathaam= grant; Daridrebhyo= to the poor; bhadraam= unlimited; Sriyam= riches; anisam= always; ahnaaya= soon, immediately; Dadathou= giving away, granting

In this poem Mother is worshipped as Chandī the powerful aspect of Sridevi the furious- that defeated the six demons- Madhu, Kaitabha, Mahisha, Raktabeeja, Sumbha, Nisumbha- the representatives of six passions- kaama-lust; krodha- anger; lobha= avarice; moha= infatuation; mada= conceit; maatsarya=jealousy. Her nails are like moons causing the lotus flower like hands of female deities to close means they are worshipping the Mother's feet with bent heads and folded hands.

The divine trees in the heaven - kalpa vruksha- they grant the wishes of the affluent residents of heaven but Sridevi's divine feet blesses poor and all at all times and everywhere without discrimination.

Marianne Moore famously described the poet's job as creating- 'imaginary gardens with real toads in them'---.(Poetry- from the Greek 'poiesis', a making: a forming, creating, or the art of poetry, or a poem)

ददाने दीनेभ्यः श्रियमनिश-माशानुसदृशीं
 अमन्दं सौन्दर्यं प्रकर-मकरन्दं विकिरति ।
 तवास्मिन् मन्दार-स्तबक-सुभगे यातु चरणे
 निमज्जन् मज्जीवः करणचरणः षट्चरणताम्

దదానే దీనేభ్యః శ్రీయమనిశమాశానుసదృశీం
 అమందం సౌందర్య ప్రకరమకరందం వికీరతి .
 తవాస్మిన్మందార స్తబకసుభగే యాతు చరణే
 నిమజ్జన్మజ్జీవః కరణచరణః షట్ చరణతామ్

dadāne dīnebhyaḥ śriyamaniśa-māsānusadr̥śīṃ
 amandaṃ saundaryaṃ prakara-makarandaṃ vikirati |
 tavāsmiṅ mandāra-stabaka-subhage yātu caraṇe
 nimajjan majjīvaḥ karaṇacaraṇaḥ ṣṭcaraṇatām

90

Thy magnificent feet the divine base that grants the wishes of the poor
 And needy without delay scatter thy splendor in plenty and beam thee
 Mother! Thy feet shining like the divine mandara hibiscus flowers pure
 In that glow let my soul dip to be transfomed into a six legged bumble bee

Dadaane= that grants; deenebhyah= to the poor; Sriyam= riches; anisam= always;
 Aasaanusadruseem= equal to the wish; Amandam= more; soundarya= beauty; prakara=
 group; Makarandam= nectar; vikirathi= scatter, spread, emanate
 Thava= your; asmin= this; mandaara= divine mandara calotropis;
 Sthabaka= bouquet, bunch; subhage= pretty; Yaathu= acquire; Charane= feet; Nimajjan=
 sink, submerge; math= me, I am; Jeevah= soul; karacharanah= hand and feet;
 Shatcharanathaam= six legged bee

Six legged bee is the devotee with five senses- ears, eyes, skin;
 tongue, nose and mind. Poor means either the material or mind
 and soul related; for these two types of poor. The Mother's feet
 are the source that sanctions the wishes desired.

Sridevi's feet are compared with the divine mandara⁴⁷ flowers
 that glow with beauty and holiness. The devotee prays the
 goddess to transform him into a six legged bumble bee to imbibe
 some minuteness of the glow radiated by her divine feet shining
 mandara flowers.

⁴⁷ In Hinduism, the *mandara* tree in Indra's garden in Svarga is held to be *E. stricta*. The same motif is found in Tibetan Buddhism, where the *man da ra ba* growing in Sukhavati is identified as an Indian Coral Tree (*E. variegata*). The concept of the Five Trees of Paradise is also found in Christian Gnosticism. Though as none of the trees is identified as an *Erythrina* here, the concept might not be as directly related to the Asian religions as some presume

पदन्यास-क्रीडा परिचय-मिवारब्धु-मनसः
स्खलन्तस्ते खेलं भवनकलहंसा न जहति ।
अतस्तेषां शिक्षां सुभगमणि-मञ्जीर-रगित-
च्छलादाचक्षाणं चरणकमलं चारुचरिते

పదన్యాస క్రీడా పరిచయమివారబ్ధుమనసః
స్ఖలంతస్థే ఖేలం భవనకలహంసా న జహతి ,
అతస్థేషాం శిక్షాం సుభగమణిమంజీరరణితే
చ్ఛలదాచక్షాణం చరణకమలం చారుచరితే

padanyāsa-krīḍā paricaya-mivārabdhū-manasaḥ
skhalantaste khelaṃ bhavanakalahamsā na jahati |
atasteṣāṃ śikṣāṃ subhagamaṇi-mañjīra-raṇita-
cchalādācakṣāṇaṃ caraṇakamaḷaṃ cāruçarite

91

Oh the great one with famous legends! To learn your beautiful style of walking
The royal swans in the palace follow you, slide in their anxiety but donot leave!
May be the melodious sounds produced by thy mesmerizing anklets ring
Studded with a maze of diamonds gives them some pointers to practice, I believe!

Padanyaasakreeda= the sport of stylish walking; Parichayamiva= wish to learn and
practice; Abdumanasah= determined mind; Skhalanthsthe= slide; khelam= play, game;
Bhavana= palace; kalahamsaa= royal swans; Na jahathi= they don't leave; Athah= that's
why; theshaam= to them; Sikshaam= training; subhagamani=
The most precious diamond; Manjeera ranithachalaa= anklet sounds; Achakshaanam=
teaching them; charana kamalam= lotus feet; Chaaru charithe= the one praised by
beautiful legends

Her stylish walk teaches lessons to the royal swans. They follow her every
where, slide, slip but donot leave her. Like sincere disciples they learn and
practice the musical notes emanate from the anklet bells of their teacher.
Dindima gives another explanation. Those swans are the deities of Srichakra.
They rule over the fourteen worlds above and below. They apprentice under
Sridevi and learn the activities of creation, protection and destruction. They
recite Hamsa or Soham mantra or magic chant and worship the feet of the
Mother.

The five trees (panca-vrksa) which adorn Lord Indra's garden (Nandana) in his paradise
Svarga) are: mandara; parijata; samantaka; harichandana; kalpa vrksa--

1. mandara (Erythrina stricta) with scarlet flowers in horizontal clusters at the ends
of branches; its shade relieves one of physical ailments and mental stress;

गतास्ते मञ्चत्वं द्रुहिण हरि रुद्रेश्वर भृतः
 शिवः स्वच्छ-च्छाया-घटित-कपट-प्रच्छदपटः ।
 त्वदीयानां भासां प्रतिफलन रागारुणतया
 शरीरी शृङ्गारो रस इव दशां दोग्धि कुतुकम्

గతాస్తి మంచత్వం ద్రుహిణహరిరుద్రేశ్వరభృతః
 శివః స్వచ్ఛచ్ఛాయాఘటితకపటప్రచ్ఛదపటః ,
 త్వదీయానాం భాసాం ప్రతిఫలనరాగారుణతయా
 శరీరీ శృంగారో రస ఇవ దృశాం దోగ్ధి కుతుకమ్

gatāste mañcatvaṃ druhiṇa hari rudreśvara bhṛtaḥ
 śivaḥ svaccha-cchāyā-ghaṭita-kapaṭa-pracchadapaṭaḥ |
 tvadīyānāṃ bhāsāṃ pratiphalana rāgaruṇatayā
 śārīrī śṛṅgāro rasa iva dṛśāṃ dogdhi kutukam

92

The divine rulers Brahma, Vishnu, Rudra, Eswara the four bed posts of thine
 Covered by the serene light of Sadaasiva as the impressive cloth of illusion
 In which the bright blood red color of your enchanting body does glow and shine
 Gives a pleasing image to your beautiful eyes and a feeling of sensuous passion

Gathaasthe= they acquired; Manchatwam= the form of the bed- the four posts
 Druhina= the creator Brahma; Hari= the protector Vishnu; Rudra= the destroyer Siva;
 eswara= the combined form of three; Bhṛtaḥ= servants; Siva= Siva; swacha chaayaa=
 pure light; Ghatitha= occur, happen kapata= false; prachada= cover, Patah= cloth;
 Twadeeyaanaam= your; bhaasaam= shining;Prathiphalana =reflection;
 raagaarunathayaa= blood red color bright ; Sareeri= body; srungaaro rasaiva= the feeling
 of passion; Drusaam= to your eyes; dogdhi= milking; kuthukam= happiness

Brahma, Vishnu, Rudra and Eswara are the four aspects of
 Sadaasiva tattva. They are the four thresholds or posts in the
 Srichakra. The Srichakra is the bed or cot. Siva and Sridevi stay
 in the Bindu or the cot- Saragha or sudhasindhu.

The color of passion is red. Siva is white. Since he is nearer to
 Sridevi, her redness hue reflected on him making him shine
 scarlet red in passion.

The five trees of paradise--2 .parijata (Nyctanthes arbor-tristis) with bark of gold,
 leaves of copper color, and fragrant, rejuvenate fruit; it arose out of the ocean of milk
 and was taken away by Indra to his paradise from where it was brought to Dvaraka by
 Lord Krsna at the instance of his wife Satyabhama. After the passing away of the
 Lord and the submerging of Dvaraka in the ocean, it was taken back to heaven;

अराला केशेषु प्रकृति सरला मन्दहसिते
 शिरीषाभा चित्ते दृषदुपलशोभा कुचतटे ।
 भृशं तन्वी मध्ये पृथु-रुरसिजारोह विषये
 जगत्त्रतुं शम्भो-र्जयति करुणा काचिदरुणा

అరాలా కేశేషు ప్రకృతి సరలా మందహాసితే
 శిరీషాభా చిత్రే దృషదుపలశోభా కుచతటే ,
 భృశం తన్వీ మధ్యే పృథురురుసజారోహవిషయే
 జగత్త్రాతుం శంభోర్జయతి కరుణా కాచిదరుణా

arālā keśeṣu prakṛti saralā mandahasite
 śirīṣābhā citte dṛṣadupalaśobhā kucataṭe |
 bhṛśaṃ tanvī madhye pṛthu-rurasijāroha viṣaye
 jagattratun śambho-rjayati karuṇā kāchidarunā

93

Waviness of hair, Acasia flower softness of mind, natural beauty in smile
 Grindstone strength and glow in the breasts, lightning slender in the middle,
 Heaviness in the breast place and thighs, undefinable radiance of kindness
 Flow in bright red waves from Siva to you, Mother Aruna! to save the universe

Araalaa= wavy; keseshu= hair; prakrutha saralaa= good natured; Mandahasithe=
 beautiful smile; Sireeshaabhaa= soft like acasia flower; Chitthe= mind; drushad= looks
 like; upala= grinding stone; Sobhaa= shining, light; kuchathate= breast place
 Bhrusam= much; thanvee= slender; madhye= middle of the body; Pruthu= very heavy;
 Urasija aroha vishaye= in the matter of breasts and thighs; Jagaththraathum= to save the
 world; Sambho= Siva; jayathi= to give victory; Karunaa= kindness; kaachidarunaa=
 undefined redness

In this hymn Kaameswari the passionate aspect of Sridevi is mentioned vividly. The
 wavy Arala power in her hair, the straight and beautiful Sarala power in her smile,
 the soft acasia power in her mind; the brilliant and strong grindstone power in her
 breasts to nourish the world; the slender lightning like tanvi of her waist; fullness
 and stability in her breast place and thighs are flowing from Siva to Sridevi to save
 the universe. The passionate one Aruna is shining bright red with all these powers.

The five trees of paradise---

3. samantaka, a tree of wonder having leaves which promote fertility in men; its identification remains obscure;
4. haricandana or sandalwood (Santalum album) well known for its fragrance and cooling effect, it keeps evil spirits at bay; and
5. kalpa vrksa or kalpa taru, the tree of eternity which emerged as a result of the churning of the ocean of milk; it was lifted to Svarga by Indra, and is frequently mentioned in Sanskrit literature for its wish-fulfilling quality.

कलङ्कः कस्तूरी रजनिकरं बिम्बं जलमयं
 कलाभिः कर्पूरै र्भरकतकरण्डं निबिडितम् ।
 अतस्त्वद्भोगेन प्रतिदिनमिदं रिक्तकुहरं
 विधि-भूयो भूयो निबिडयति नूनं तव कृते

కలంకః కస్తూరీ రజనికరచింబం జలమయం
 కలాభిః కర్పూరైర్కరకతకరండుం నిబిడితమ్ ,
 అతస్త్వద్భోగేన ప్రతిదినమిదం రిక్తకుహరం
 విధిభూయో భూయో నిబిడయతి నూనం తవ కృతే

kalaṅkaḥ kastūri rajanikara bimbaṃ jalamayaṃ
 kalābhiḥ karpūrai rmarakatakaraṇḍaṃ nibiḍitam
 atastvadbhogena pratidinamidam riktakuharam
 vidhi-bhūyo bhūyo nibiḍayati nūnaṃ tava kṛte

94

The fault on the face of the moon is the bathing spot filled with musk water.
 The box full with the eagle green emerald pure camphor pieces, Magna mater!
 They are used up by you every day, so thy servant Brahma the creator, soon
 Refill the empty box time and again, that reflects the phases of the moon.

Kalaṅkaḥ= blemish, spot; kastūri= musk; Rajaneekarabimbam= the moon mirror
 jalamayaṃ= filled with water; kalaabhiḥ= moon phases; karpūraikṛtaṃ= made with
 camphor; Marakatha karaṇḍam= eagle green emerald; nibiḍitam= concealed; Atah
 that example; tavaḥ= by you; bhogena= used; Prathidinam= every day idam= this one;
 riktakuharam= empty cave; Vidhi= Brahma; bhūyo bhūyo= Again and again; nibiḍayati= filling;
 nūnaṃ= empty; tava kṛte= for your use

Sri Devi is the great mother- the Magna mater. For her the house is the
 Brahmanda or the primeval egg. Sky is the cover. The great mountains are
 the places to roam or go pleasure walk. Stars are the pearls in her necklace.
 The trinity is her children. The Planets are her grand children. The sun is
 the lamp. The moon is the casket made of green emerald. The blemish is the
 musk. The camphor pieces in the casket are replenished by the creator god
 Brahma cyclically which appears to us as the phases of the moon.
 In the Krishna paksha or the second half of moon -Kameswari, Bhagamalini,
 Nityaklinna, Bherunda, Vahnivasini, Vajreswari, Sivadoothi, Twaritha,
 Kulasundari, Nitya, Neelapathaka, Vijaya, Sarvamangala, Jwalamaalini,
 Chitra- are the fifteen aspects of Sri Devi move in reverse order-
 prathiloma; in Sukla paksha or the first half of the lunar month of moon's
 increase all those above aspects move in natural order

पुरारन्ते-रन्तः पुरमसि तत-स्त्वचरणयोः
सपर्या-मर्यादा तरलकरणाना-मसुलभा ।
तथा ह्येते नीताः शतमखमुखाः सिद्धिमतुलां
तव द्वारोपान्तः स्थितिभि-रणिमाद्याभि-रमराः

పురారాతేరంతః పురమసి తతస్త్వచరణయోః
సపర్యా మర్యాదా తరలకరణానామసులభా ,
తథా హ్యేతే నీతాః శతమఖముఖాః సిద్ధిమతులాం
తవ ద్వారోపాంతస్థితిభిరణిమాద్యాభిరమరాః

purārante-rantaḥ puramasi tata-stvacaraṇayoḥ
saparyā-maryādā taralakaraṇānā-masulabhā |
tathā hyete nītāḥ śatamakhamukhāḥ siddhimatulām
tava dvāropāntaḥ sthitibhi-raṇimādyābhi-ramarāḥ

95

Oh Mother! You are the empress of the inner city of the tricity destroyer
That's why it is not easy to access your divine feet for the fragile mind kindred
That is the truth! The deities and Indra who conducted holy sacrifices hundred
Too realize wishes revering Anima like lesser powers that stay near thy door

Puraaraathe= the destroyer of the tricities; Anthahpuram= inner house or inner city; asi=
you are; Thathah= that's why; twath charanayoh= your feet; Saparyaa maryadaaa= the
way of ritual worship; Taralakaranaam= fragile minds; asulabhaa= not that easy;
Tathaahyethe= that is right; neetha= gain; Sathamakhamukhaah= who performed hundred
holy sacrifices; Siddhim= powers ; athulaam= incomparable; Thava= your; dwaara=
door; upaanthasthithibhi= staying near by; Anima adyaabhi= anima, becoming minute and
other powers; Amaraah= the deities

Anima, Mahima, Garima, Laghima, Prapti, Prakamyam, Esatvam, Vasitvam =
These Eight are the greatest powers one wish to have. Those powers stay
guard at the threshold of Sridevi's palace. Indra like deities even after
performing hundred holy sacrifices gain their powers by worshipping the
lesser powers like Anima that stand guard to the mother's palace. The
entrance in to the sanctum sanctorum is to the devotees who conquer the six
passions and worship Sridevi in their inner hearts.

Anima= to become minute in form; **Mahima**= increasing one's size at will-
illimitability; **Garima**= the body is made enormously- ponderous; **Laghima**= to
become light; **Prapti**=the power of obtaining everything desired; **Prakamyam**=
freedom of will; **Esatvam**= lordship, supremacy; **Vasitvam**= the power of
subduing

कलत्रं वैधात्रं कतिकति भजन्ते न कवयः

కలత్రం వైధాత్రం కతికతి భజంతే న కవయః

श्रियो देव्याः को वा न भवति पतिः कैरपि धनेः ।

శ్రియో దేవ్యాః కో వా న భవతి పతిః కైరపి ధనైః .

महादेवं हित्वा तव सति सतीना-मचरमे

మహాదేవం హిత్యా తవ సతి సతీనామచరమే

कुचभ्या-मासङ्गः कुरवक-तरो-रप्यसुलभः

కుచాభ్యామాసంగః కురవకతరోరప్యసులభః

kalatram vaidhātram katikati bhajante na kavayah
śriyo devyāḥ ko vā na bhavati patiḥ kairapi dhanaiḥ |
mahādevam hitvā tava sati satīnā-macaramē
kucabhyā-māsaṅgaḥ kuravaka-taro-rapyasulabhah

96

How many poets did they not claim as the masters of the deity of verse
Saraswathī and how many more declared themselves as the partners
Of the goddess Lakshmi, Oh Mother! The first and the best amongst
The women! Because your embrace is not available even to the expectant
Henna tree to blossom, except to Lord Sadaasiva thy beloved spouse

Kalathram= wife; vaidhaathraam= related to Brahma the creator;
Kathi kathi= how many; bhajanthe= pray, revere; Na= no! Kavayah= poets; Sriyo=
riches; devyaah= goddess; Ko vaa na bhavathi= who is not becoming?
Pathih= master, lord ;Kairapi dhanaih= by having some money; Mahaadevam= the great
lord Siva; hitwaa= leaving; Thava sathi= your spouse; satheenaam= in the women
Acharamē= first among; Kuchaabhyaam= breasts; Aasangah= embrace;
Kuravaka= henna plant; Tharoravya= the tree; asulabhah= not easy

People who learn to write poetry and acquire knowledge claim themselves as
the masters of the muse Saraswathi; people who earn riches they flatter
themselves as the partners of the goddess of riches Lakshmi. But nobody
can claim you since you grant your embrace to even Henna plant to blossom
as the half body of Siva.

Henna (*Lawsonia inermis*, also called **mignonette tree** is a flowering plant used since antiquity to dye skin, hair, fingernails, leather and wool. The name is also used for dye preparations derived from the plant, and for the art of temporary tattooing based on those dyes. Additionally, the name is misused for other skin and hair dyes, such as **black henna** or **neutral henna**, which do not derive from the plant. The English name "henna" comes from the Arabic .

गिरामाहु-दैवीं द्रुहिणगृहिणी-मागमविदो
हरेः पत्नीं पद्मां हरसहचरी-मद्रितनयाम् ।
तुरीया कापि त्वं दुरधिगम-निस्सीम-महिमा
महामाया विश्वं भ्रमयसि परब्रह्ममहिषि

గిరామాహుర్దేవీం ద్రుహిణగృహిణీ-మాగమవిదో
హరేః పత్నీం పద్మాం హరసహచరీమద్రితనయామ్ .
తురీయా కాపి త్వం దురధిగమనిఃసీమమహిమా
మహామాయా విశ్వం భ్రమయసి పరబ్రహ్మమహిషి

girāmāhu-rdevīm druhiṇagrhiṇī-māgamavido
hareḥ patnīm padmām harasahacarī-madritanayām |
turīyā kāpi tvaṃ duradhigama-nissīma-mahimā
mahāmāyā viśvaṃ bhramayasi parabrahmamahiṣi

97

The teachers of the Agama doctrine declare you as a diversity of character
As Sarswathi the wife of the creator Brahma, the deity of words and meter;
As Lakshmi the spouse of the protector Vishnu, the resident of lotus flower;
And as the partner of the destroyer Siva, the snow mountain king's daughter
But you the queen of almighty Sadaasiva by becoming the indescribable power
The best illusion of the terrain difficult to enter, enthralls the universe all over!

Giraam aahurdeveem= the goddess Saraswathi; Druhina gruhineem= the wife of the
creator Brahma; Aagamavido= the experts in Agama doctrine or knowledge
Hareh pathneem= the spouse of Vishnu the protector; Padmaam= the lotus abode
Lakshmi; hara= Siva; Sahachareem= partner; adritanayaam= the daughter of the
mountain; Tureeyaa= beyond them; kaapi= indescribable; twam= your; Duradhi=
difficult; gamani= to enter; seema= land; mahimaa= power; Mahaa maayaa= the greatest
illusion, the world of death? Viswam= the universe; Bhrama yasi= creating an illusion;
Parabrahma= beyond the creator Sadaasiva; Mahishi= wife

Scholars and pundits according to their needs and knowledge worship Sridevi
in differene aspects and names. Some to gain knowledge, learning, some to
obtain riches, some to sustain powers worship her as Saraswathi, Lakshmi
and Parvathi respectively. Sridevi as the greatest illusion Mahamaya and the
spouse of Sadaasiva enchants the universe by her hypnotizing powers
impenetrable to others.

Mahamaya (ma hah MAH ya) is Sanskrit for the Great Illusion. The Norse called him Loki. The
Egyptians called him Nun. Greeks called him Dionysus. No matter the culture, He is a man
known for insight, mischief, and insane chaos.

कदा काले मातः कथय कलितालक्तकरसं
 पिबेयं विद्यार्थी तव चरण-निर्णेजनजलम् ।
 प्रकृत्या मूकानामपि च कविताकारणतया
 कदा धत्ते वाणीमुखकमल-ताम्बूल-रसताम्

కదా కాలే మాతః కథయ కలితాలక్తకరసం
 పిబేయం విద్యార్థీ తవ చరణ నిర్ణేజనజలమ్ ,
 ప్రకృత్యా మూకానామపి చ కవితాకారణతయా
 కదా ధత్తే వాణీముఖకమలతాంబూలరసతామ్

kadā kāle mātah kathaya kalitālaktakarasaṃ
 pibeyaṃ vidyārthī tava caraṇa-nirṇejanajalam |
 prakṛtyā mūkānāmapī ca kavitā0kāraṇatayā
 kadā dhatte vāṇīmukhakamala-tāmbūla-rasatām

98

Me a student in quest of knowledge when I shall be able to try
 The holywater that washed thy feet decorated with the red lac sap
 The water by its natural sanctity can make the dumb to write poetry
 And the water that glow like the thamboola juice of the beetle leaf
 In the mouth of Saraswathi the deity of speech, Mother! Tell me kindly!

Kadaa= when; kaale= time; maathah= Mother!; Kathaya= tell me; Kalitha alakthaka
 rasam= the lac sap anointed to the feet ; Pibeyam= by drinking; vidyaarthee= learner;
 student; thava= your; Charana= feet; nirnejana jalam= washed water
 Prakrutya= by nature; mookaanaamapi= the dumb people;
 Cha kavithaa kaaranathayaa= makes them prepare poetry;
 Kadaa= when; dhatthe= wear; Vaanee= the deity of speech Saraswathi; Mukha= face;
 kamala= lotus flower; Thamboola rasathaam= the juice of the beetle leaves

Legends say that Kalidasa, Mookakavi became poets by the grace of the
 Mother. The poet in this hymn requests the mother to grant him the wish of
 savoring the holy water that washed her red lac sap decorated feet that
 makes even the dumb to write poetry. Lakshmidhara explains that the first
 two lines propose the Samaya principle as the juice of Sahasrara
 descends down.

Kālidāsa is the author of two epic poems, *Raghuvamśa* ("Dynasty of Raghu") and
Kumārasambhava ("Birth of Kumāra"). Among his lyric poems are *Meghadūta* ("Cloud
 Messenger") and *Ṛtusamhāra* ("The Exposition on the Seasons").
 Mooka kavi- [396-436 A.D] he wrote 500 hymns on Goddess Kamakshi popularly known as
 Mooka pancha sathi- Arya sataka; Stuti sataka; padaravinda sataka; kataksha sataka; mandasmita
 sataka- in Sankaracharya's style.

सरस्वत्या लक्ष्म्या विधि हरि सपत्नौ विहरते
 रतेः पतिव्रत्यं शिथिलपति रम्येण वपुषा ।
 चिरं जीवन्नेव क्षपित-पशुपाश-व्यतिकरः
 परानन्दाभिख्यं रसयति रसं त्वद्भजनवान्

సరస్వత్యా లక్ష్మ్యా విధిహరిసపత్నౌ విహరతే
 రతేః పాతివ్రత్యం శిథిలయతి రమ్యేణ వపుషా ,
 చిరం జీవన్నేవ క్షపితపశుపాశవ్యతికరః
 పరానందాభిఖ్యం రసయతి రసం త్వద్భజనవాన్

sarasvatyā lakṣmyā vidhi hari sapatno viharate
 rateḥ pativratyaṃ śithilapati ramyeṇa vapuṣā |
 ciram jīvanneva kṣapita-paśupāśa-vyatikaraḥ
 parānandābhikhyam rasayati rasam tvadbhajanavān

99

Mother! Thy ardent devotee gains longevity and spends his time in company
 Of the deity of speech Saraswathi and the goddess of prosperity Lakshmi
 Creates jealousy in the minds of the creator Brahma and the protector Hari;
 With his physique spoils the fidelity of Rathi the love goddess to her husband
 and wins over the sentiments, enjoys the essence of bliss in the end

Sarwatyaa= the deity of speech Saraswathi; Lakshmyaa= the goddess of prosperity
 Lakshmi; Vidhi= the creator god Brahma; Hari= the protector Vishnu
 Sapatno= with their spouses; viharithe= roaming in leisure; Ratheh= the love goddess
 Rathi; paathivratyam= loyalty to her husband; Sithilayathi= perished; ramyena= most
 alluring; vapushaa= physique; Chiran= long; jeevanneva= mortal life, kshapitha=
 removed; Pasupaasa= sentiments; vyathikarah= intermixture, combination, calamity;
 Paraanandaabhikhyam= absolute joy, bliss; Rasayathi= savor; rasam= sap, juice, essence;
 Twath bhajanavaan= your devotee

According to Lakshmidhara this hymn indicates the path the devotee travels to
 reach Sahasrara the thousand petalled vortex after traversing the six chakra or
 the pools of energy. It is said that the first two chakras are not beneficial to
 worship as they lie in darkness. Those who worship Manipoora- the gem city gain
 parshti mukthi- liberation or deliverance in the near by city to Mother. The
 devotees who reach Anahatha gain Saalokya mukthi- the liberation in the same city
 of the Mother. Those who traverse Visuddha chakra obtain Saameepya mukthi or
 reach nearer to the goddess. Those who stay in Ajna chakra receive Saaroopya
 mukthi or the same form of the Mother. These four types of deliverance are Gouna
 mukthi or secondary liberation or emancipation. The primary one is reaching
 Sahasrara the thousand petalled one where there is relief from physical and mental
 turmoils. From Mooladhara and the five chakras or the vortexes of energy is the
 Bindu. It is the cause of creation, stability and destruction. Siva and Sakthi stay as
 sabda-arth and their unity as naada and bindu is the essence of Samaya sect. Koula
 sect worship lower two chakra to gain their wishes.

ప్రదీప జ్వాలాభి-ద్వివసకర-నీరాజనవిధి:

ప్రదీపజ్వాలాభిర్ద్వివసకర నీరాజనవిధి:

సుధాసూతే-శచంద్రోపల-జలలవై-రఘ్యరచనా ।

సుధాసూతేశ్చంద్రోపలజలలవైరఘ్య రచనా ,

స్వకీయైరమ్భోభి: సలil-నిధి-సౌహిత్యకరణం

స్వకీయైరంభోభి: సలilనిధి సౌహిత్యకరణం

త్వదీయాభి-వౌగ్భి-స్తవ జనని వాచాం స్తుతిరియమ్

త్వదీయాభిర్వాగ్భిస్తవ జనని వాచాం స్తుతిరియమ్

pradīpa jvālābhi-rdivasakara-nīrājanavidhiḥ
sudhāsūte-ścandropala-jalalavai-raghyaracanā |
svakīyairambhobhiḥ salila-nidhi-sauhityakaraṇam
tvadīyābhi-rvāgbhi-stava janani vācāṃ stutiriyam

100

Oh Mother! The source of this world of words! Praising you with the letters,
Lend to me by you, is offering light waves to the sun from his own flames
Presenting the pleasant moon the fresh water mist from the moonstones,
Submitting the sea water to the great ocean; Maa! Let this little knit of words
Sanctioned to this child, coalesce in to a humble prayer of thy magnificence!

Pradeepa= most bright; jwaala= flames; diva= day light; Sarakara= arrow hands;
neeraajana vidhi= offering light waves; Sudhaasootha= to the moon; handropalajala= the
water drops flowing from the moonstones; Vaidarghya rachanaa= offering oblations;
Swakeeyai= his own; ambhobhi= water; salila nidhi= ocean; Souhitya karanam= giving
satisfaction, self help; Twdeeyabhiih= your; vaagbhi= words,
Thava= your; Janani= Mother! Vaachaam= spoken; sthuthi= prayer; iyam= to you

Sridevi is the source of the words. Praising her by the maze of words is like offering light from burning cinders to the blazing sun; water drops to the cool moon from the moonstones and drops of water to the ocean. The poet requests the Mother to accept her child's blabber as the poetic composition and bless him.

The moonstone is characterised by an enchanting play of light. it looks different when the stone is moved and is known in the trade as 'adularescence'. In earlier times, people believed they could recognise in it the crescent and waning phases of the moon. .In India, it is regarded as a holy, magical gemstone. In India, moonstones are also regarded as 'dream stones' which bring the wearer beautiful visions at night. In Arabic countries, women often wear moonstones sewn out of sight into their garments, for in their cultures the moonstone is a symbol of fertility. The moonstone symbolises our being in its entirety. With its soft shimmer, it strengthens our emotional and subconscious aspects. The associations connected with that make it a "lovers' stone", evoking tender feelings and safeguarding the true joys of love. It is also said that wearing a moonstone strengthens our intuition and our capacity to understand. . Another synonym for moonstone is 'selenite', from the Greek 'selene' ('moon').

Samaaneethah padbhyam manimukuthamambaramanih
Bhayaathantharbaddha sthimitha kiranasrenimasrunah
Dadhathi twathvakthram prathiphalithamasraanthavikacham
Niraathankam chandraannija hrudaya pankeruhamiva

93 A

Mother! Sun the precious stone in the sky shining as thy footstep mirror
Kept all his rays hidden in himself scared by your brilliance and grandeur;
The lotus flower in his heart does not close by the presence of the moon
In your crown, as it is thy image he wears as the lotus flower, so always open

Samaaneethah padbhyam= mirror seat to keep feet, foot step; Mani mukutham= diamond crown; ambaramanih= precious stone in the sky; Bhayaath= with fear; Antharbaddha= inside; sthimitha= stable; kiranasrenim asrunah= group of rays; Dadhathi= wear; twath= that; vakthram= without distortion; Prathiphalitham= reflection; Asraanthavikacham= to blossom continuously; Niraathankam= with out stop; chandraa= moon; nija hrudaya= own heart; Pankeruhamiva= lotus flower

Sun is the mirror laid at the feet of Sridevi reflecting her face in him. The sheer grandeur of the Mother made him to withdraw his blazing rays. And the moon in her crown too became powerless to close the lotus flower in the heart of the sun as the lotus flower is nothing but the Mother's image. The lotus flower is in Anahatha chakra. The moon that is above in Visuddhi can not compel its closure.

The **Sun** is the star at the center of the Solar System. It is almost perfectly spherical and consists of hot plasma interwoven with magnetic fields. It has a diameter of about 1,392,000 km, about 109 times that of Earth, and its mass (about 2×10^{30} kilograms, 330,000 times that of Earth) accounts for about 99.86% of the total mass of the Solar System. Chemically, about three quarters of the Sun's mass consists of hydrogen, while the rest is mostly helium. Less than 2% consists of heavier elements, including oxygen, carbon, neon, iron, and others. The English proper noun *sun* developed from Old English *sunne* (around 725, attested in *Beowulf*), and may be related to *south*. Cognates to English *sun* appear in other Germanic languages, including Old Frisian *sunne*, *sonne* ("sun"), Old Saxon *sunna*, Middle Dutch *sonne*, modern Dutch *zon*, Old High German *sunna*, modern German *Sonne*, Old Norse *sunna*, and Gothic *sunno*. All Germanic terms for the Sun stem from Proto-Germanic **sunnōn*. In Germanic paganism, the Sun is personified as a goddess; Sól/Sunna. Theories have been proposed that Sun, as Germanic goddess, may represent an extension of an earlier Proto-Indo-European deity due to Indo-European linguistic connections between Old Norse *Sól*, Sanskrit *Surya*, Gaulish *Sulis*, Lithuanian *Saulė*, and Slavic *Solnitse*.

Humanity's most fundamental understanding of the Sun is as the luminous disk in the sky, whose presence above the horizon creates day and whose absence causes night

Samudbhootha sthoola sthanabharamuraschaaru hasitham
Kataakshe kandarpah kusumitha kadambadyuthi vapuh
Harasyatwadbhraanthim manasi janayanthisma vimalaa
Bhavatyaa ye bhakthaa parinathirameeshaamiyam Ume

97 A

Oh Mother! Thy gorgeous chest with sprouting large and heavy breasts full,
Thy enchanting smile, your stunning eyes sporting the love gods beautiful
Thy Body emitting the white mustard blossoms' light, creates an illusion
Of you in the serene minds of Siva and your devotees for their great adoration

Samudbhootha= springing up; sthoola= big; Sthanabhara= weight of breasts;
Urah= chest; Chaaru hasitham= beautiful smile; Kataakshe= in the eyes
Kandarpah= the love god Manmatha; kusumitha= blossomed; Kadamba= white mustard
tree; dyuthi= light; vapuh= body; Harasyatwad= all these things; bhraanthim= create
illusion; Manasi= mind; janayanthi=generate; vimalaa= pleasant
Bhavatyaa ye bhakthaa= to your devotees; Parinathirameeshaamiyam= this sort of
experience; Ume= Oh goddess Uma

This poem explains the Saaroopya state where the devotee feels that he and Sridevi are the same. It is the feeling generated when the devotee traverses or stays in the Ajna chakra. Kandarpa is another name of Manmatha. The legend says that the demons Sunda, Upasunda blessed by Brahma with a boon of death by none except by them only in the confidence that none can create enmity in between them. When the deities harassed by these demons requested Brahma the creator god, he responded by creating Tilottama, a beautiful maiden by taking a tila-sesame seed- part of beauty from each existing beauties of the worlds to sow enmity between the demons. But her beauty created agitation in the creator's mind by Manmatha's power since then Manmatha or Kaama was also called as Kandarpa.

A mythological character from the great epic Mahabharata, **Upasunda** was an asura prince and the brother of **Sunda**. The brothers grew up to be very powerful and were always of one mind. Together, they did meditation and penance severe, so Brahma ed to granted the brothers a boon to become completely invulnerable, except that they could be killed by each other. They proceeded to conquer and to devastate the entire world. They even drove the gods from their celestial abode. Finally, Brahma was again moved to action. He created the beautiful apsara Tilottama and ordered her to cause dissent between the brothers. Tilottama found Sunda and Upasunda in the countryside with their retinue, drinking and celebrating their victories. Beholding Tilottama, they immediately fell to fighting over her, and ended up killing each other. Thus was the world order reestablished.

Nidhe nityasmere niravadhigune neethi nipune
Niraaghaatha jnaane niyamapara chitthaika nilaye
Niyatyaa nirmukthe nikhila nigamaantha sthuthipade
Niraanthake nitye nigamaya mamaapi sthuthimimaam 99 A

Oh the treasure of the good persona! The ever smiling one! Having limitless
Qualities such as kindness, compassion! The expert in justice and scriptures!
The source of unending knowledge! The resident in the minds of learned men!
The free soul from the earth laws! Praised by all the Upanishads! No hassles
Or hindrances of any nature! Kindly accept my little prayer! The eternal one!

Nidhe= treasure; nityasmere= ever smiling one;
Niravadhigune= limitless qualities of kindness, compassion etc
Neethi nipune= expert in Justice and law
Niraaghaatha jnaane= nonstop knowledge source;
Niyamapara chitthaika nilaye= living in the minds of learned men
Niyatyaa nirmukthe= freed from the mundane laws
Nikhila= all; nigamaantha sthuthipade= praised by the upanishads
Niraanthake= no hindrances; nitye= permanent; Sthuthim= prayer;
Nigamaya mamaapi= like the rich knowledge in Vedas; imam= me too

The **Upanishads** are philosophical texts considered to be an early source of Hindu religion. More than 200 are known, of which the first dozen or so, the oldest and most important, are variously referred to as the principal, main (*mukhya*) or old Upanishads. The oldest of these, the *Brihadaranyaka*, *Jaiminiya Upanisadbrahmana* and the *Chandogya* Upanishads, were composed during the pre-Buddhist era of India, while the *Taittiriya*, *Aitareya* and *Kausitaki*, which show Buddhist influence, must have been composed after the 5th century BCE. The remainder of the mukhya Upanishads are dated to the last few centuries BCE. New Upanishads were still composed in the medieval and early modern period: discoveries of newer Upanishads were being reported as late as 1926 One, the *Muktikā* Upanishad, predates 1656 and contains a list of 108 canonical Upanishads.

The Sanskrit term *Upaniṣad* derives from *upa-* (nearby), *ni-* (at the proper place, down) and *śad* (to sit) thus: "sitting down near", implying sitting near a teacher to receive instruction or, alternatively, "sitting at the foot of ..(teacher)", or "laying siege" to the teacher. Monier-Williams' late 19th century dictionary adds that, "according to native authorities Upanishad means 'setting to rest ignorance by revealing the knowledge of the supreme spirit. A gloss of the term Upanishad based on Shankara's commentary on the *Kaṭha* and *Brihadaranyaka* Upanishad equates it with *Ātmavidyā*, that is, "knowledge of the Self", or *Brahmavidyā* "knowledge of Brahma". Other dictionary meanings include "esoteric doctrine" and "secret doctrine."

{These last three poems are considered as spurious ones and so not explained by many scholars including Lolla Lakshmidhara pundit.}



LAST WAVE---

This part is designed to bring out the essence of the most enchanting poesy of our literature--

Soundarya Lahari

-Penned by the greatest teacher, the proponent of Advaita doctrine, a poet of the highest caliber, and an ardent devotee of Sreedevi-

Sree Sankaracharya

-In to simple English and to savour the ambrosia Of the original I thought it is right to introduce the reader to the divine Sanskrit the most beautiful and rich language in the universe, an ocean of milk by itself. Before letting this child swim in that great sea I wish to guide him in a learner's puddle first and later send him there on to collect the deep sea treasures on his own.

Personally I was not trained in this job but with sheer determination I ventured to fathom the blue and white wavy ocean, floating in the arms of the Mother and she showed me the path and there it is for all

LANKA SIVA RAMA PRASAD

SANSKRIT TO ENGLISH

I

Aham= me, I	Aavam= we both	vayam= we all
Twam= you	uvaam= you both	uyam= you all
Saha= he	thou= they both	te= they all
Saa= she	te- they both	taah= they all
Bhavaan= you (male-m)	bhavanthou= you both	bhavanthah= you all
Bhavathi= you (female-f)	bhavathvou= you both	bhavatyah= you all
Kaha= who?-m	kow?= which two?	ke?= how many?
Kaa= who?-f	ke?= which two?	Kaah?= how many

II

Maam, ma= about me	avaam nou= about us	asmaan naha= about us
Twaam, twa= about you	uvaam, vaam= about you	ushmaan, vaha= about all
Tam	thow	thaan
Thaam	the	thaah
Bhavantham	bhavanthou	bhavathaha
Bhavathe	bhavatyow	bhavatheeh
Kum	kow	kaan
Kaam	ke	kaah

III

Mayaa= by me	aavaabhyaam = by both	asmaabhih= by all
Twayaa= by you	uvaabhyaam= by you both	ushmaabhih= by you all
Thena=	thabhyaam	thaih
Thayaa	thabhyaam	thabhih
Bhavathaa	bhavadbhyam	bhavadbhih
Bhavatya	bhavadbhyaam	bhavatheebhih
Kena?= by whom?	Kaabhyaam?	Kaiah?
Kayaa?	Kaabhyaam?	Kaabhih?

IV

Mahyam, me= for me	aavaabhyaam, nou	asmabhyam naha
Thubhyam	uvaabhyaam, vaam	ushmabhyam, vaha
Tasmai	thaabhyaam	thebhyam
Thasyai	thaabhyaam	thaabhyaha
Bhavathe	bhavadbhyaam	bhavadbhuh
Bhavatthyai	bhavatheebhyaam	bhavatheebhyah
Kastmai?	Kaabhyaam?	Kebhyah?
Kasthai?	Kaabhyaam?	Kaabhyah?

V

Math= because of me	aavaabhyaam= of you both	asmath= of all
Twath= of you	uvaabhyaam	ushmath
Tasmaath=	taabhyaam	tebhyah
Tasyaah	taabhyaam	taabhyah
Bhavathah	bhavadbhyaam	bhavadbhyah
Bhavatyaah	bhavatheebhyaam	bhavatheebhyah

Kasmaath?
Kasyaah?

Kaabhyaam?
Kaabhyaam?

Kebhyah?
Kaabhyah?

VI

Mama, mey= belongs to me

Tava, te = to you

Tasya

Tasyaah

Bhavathah

Bhavatyaah

Kasya?

Kasyaah?

aavayo, nou= to you

uvayoh, vaam= to you both

tayoh

tayoh

bhavathoh

bhavatyoh

Kayoh?

Kayoh?

asmaakam, naha= to us

ushmaakam, vah= to all

teshaam

taasaam

bhavathaam

bhavatheenaam

Keshaam?

Kaasaam?

VII

Mayi= in me

Twayi

Tasmin

Bhavathi

Bhavatyaam

Kasmin?

Kasyaam?

aavayoh= in you both

uvayo

tayoh

bhavathoh

bhavatyoh

Kayoh?

Kayoh?

asmaasu= in all

ushmaasu

taasu

bhavatsu

bhavatheeshu

keshu?

Kaasu?

Some common verbs and their meanings and tenses=

Aagachathu= come; aagathanaan (past); aagachathi (present); aagamishyathi(future)

Gachathi= go

gathanaan

gachathi

gamishyathi

Aanayathu= bring

aaneethavaan

aanayathi

aaneshyathi

Dadaathu= give

datthavaan

dadaathi

daasyathi

Pathathu= read

Likhathu= write

Hasathu= laugh

Pibathu= drink

Khaadathu= eat

Gaayathu= sing

Milathu= meet

Chalathu= walk

Karothu= do

Tishtathu= put

Uthishtathu= stand

Upavisathu= sit

Vahathu= carry

Pasyathu= see

Darsayathu= show

Srunothu= hear

Padathu= fall

Vadathu= tell

Pruchathu= ask

Jaanaathu= know

Chinthayathu= think

Peedayathu= trouble

Thaadayathu= beat

In present tense for female gender - 'vathi' in the place of 'vaan'- is applicable

Some indeclinable words=

Na= no; eva= which; ithi= this; he= oh; swasthi= amen, may god be with you

Hi= so; api= too; vinoa= with out; sadaa= always; evaa= like this; alam= enough

Some words of time line and places=

Adyah= today; hyah= yesterday; parahyah= day before yesterday; swah= tomorrow

Parasyah= day after tomorrow; praathah= morning; machyathnam= afternoon;

Saayan= evening; raathri= night; adyathanam= at present; gatha= past;

aagaami= yet to arrive

Poorvah, prachee= east; pratheechee, paschimam= west;

Avaachee, dakshinam= south; udeechi, uttharam= north

Eesanyah= north east aagneyah= south east

Nairuthih= south west vaayavya= North West

Purathah= front; prushtathah= back; dakshina= right side; vaama= left side

Athah= below; paarsve= sides; madhye= middle; upari= above

Samvatsara= year; maasa= month; vaasara= week; dina= day

Bhanu= sun day; soma= Monday; mangala= Tuesday; hudha= Wednesday;

Guru= Thursday; sukra= Friday; sani= saturday

Relationships=

Maathaa= mother

pitaa= father

bhrathrujah= brother

Maathaamaha= grand mother;

pithaamaha= grand father;

Maathula= uncle;

vadhuvu= daughter-in law;

kumarthi= daughter

Pathi= husband

bhaaryaa= wife;

syaala= wife's brother

Prajaavathi= brother's wife;

bhaavuka= brother in law;

Devara= husband's brother;

yanthrika= wife's sister

Swasura= father in law;

varavatsalaa= husband's mother

Jaamaatha= son in law;

Janaka= father

Sareera avayavaah= body parts---

Sira= head; kapola= cheek; uru= thigh; meru danda= spinal cord; sikha= hair

romaavali= chest to navel hair line; lalaatam= forehead; jihva= tongue;

Asthi= bone; sashkali= earhole; prushta= back; vadana= mouth;

dantha= teeth; Nimesha= eyelid closure; kanishtika= little finger,

madhyamika= middle finger; Angushta= thumb; paani= ankle; paada= feet;

bahu= arm; kati= pelvis; gala= neck; Bhru= eye brow; nausikaa= nose;

karathalam= hand; anaamika= ring finger

Tharjanika= index finger; chibuka= chin; jangha= calf;

jambha= curved teeth; Jaanu= knee; gulpha= ankle;

kataaksha= eye sight, glances; naabhi= navel

Pakshma= eyelid; vaksha= chest; karna= ear; koorpara= elbow;

hastha= hand; Skandha= hump; adharam= lower lip;
 thaalu= jaw; netra= eye; kaneenika= iris; Smasru= beard;
 karma moolam= ear lobe; ghattika= uvula; kesam= hair
 scemantham= the partition in the scalp hair; nithabam= buttocks;
 nakha= nail; guhya= genitals; mukham= face

Vikruthaangaah= deformed, disabled—

Andha= blind	vinasa= noseless	kaana= eyeless
Badhira= deaf	vishama drushti= squint	vikarna= earless
Mooka= dumb	kharva= bald head	kubja= kyphotic
Pangu= lame	vikruthanga= deformed	

Vrutthikaara= skilled workers, professionals—

Upaadhyaya= teacher;	chitrakaaraaha= painter, artist
Vainaha= basket- maker;	yantrajnaaha= mechanic
Thanrajnaaha= engineer;	lepakaaraaha= mason
Lohakaaraaha= iron smith;	swarnakaaraaha= gold smith
Vignaanec= scientist;	vaidyaha= physician, doctor
Kshurakaha= barber;	souchikaha= tailor
Rajakaha= washer man;	kulaalaha= potter
Narthakaha= dancer;	nataha= actor
Gaayakaha= singer;	aahuthundikaha= snake charmer
Takshakaha= carpenter;	paachakaha= cook
Dheeveraha= fisherman;	vyaadhaha= hunter
Araksha= constable;	sainika= soldier
Archaka= priest;	krushakaha= farmer
Silpi= sculptor;	bhaaravaaha= labourer
Maalaakaar= flower seller;	udyaanapaalak= gardener

Metals and colors—

Suvarna= gold; pitthalam= brass; rajatham= silver
 Thrapu= tin; ayah= iron; thamram= copper; seesam= lead;
 Kaamsyam= bronze; paaradah= mercury; abhrakah= mica
 Swetha= white; peetha= yellow; haritha= green
 Dhoosara= ash color; raktha= red; paatala= rose, pink
 Krishna= black; neela= blue; kapisa= brown, clay color

Alankarana vasthuni= decorating articles--

Kumkuma= saffron; anjanam= eye shade; kashthooree= musk
 Suvaasakam= powder; thilakam= beauty spot; chandanam= sandal
 Alakthakam= lac sap pigment; sara= necklace; kankana= bangle
 Thaataka= ear rings; kinkini= anklet bells; kankatham= comb
 Noopuram= anklet; mekhala= waist band; valayam= bracelet
 Naasaabharanam= nose ornament; kireetam= crown; lambanam= chain

Some useful- upayuktha- articles---

Thale= oil; kunchikaa= key; ankanee= pencil; niryasaa= gum; lekhinee= pen
Ghatee= clock; darpan= mirror; petika= box; sthaalee= plate; kartharee= scissors
Anthika= stove; andolika= swing; musala= pestel; chaalane= sieve; pinjah= switch
Pectham= table; pushpadhane= flower basket; sikyam= net- sling; vyajanam= fan
Koorchah= brush; sammarjane= broom; aasamdaha= chair; syuthaha= bag
Nisrene= ladder; karapatram= hand saw; ulookhalam= mortar; hasanthi= stove
Kandola= basket; kasaa= whip; lavithram= sickle; chashakah= glass

Pushpaanee- phalaanee=Flowers and fruits---

Champakam= michelia champaka; athimanjula= rose; navamallika= double jasmine
Unmattha= dathuraa; mallika= jasmine; mandara= calotropis; tulasi= oscimum
Karaveera= oleander; kamalam= lotus; sevanti= chrysanthemum;
Kuravakam= henna; sirisha= acasia; maruvakam= sweet marjoram
Davanam= southern wood; vakulam= mimusops elengi; nichula= archid
Kethaki= pandanus, caldera; jathi= nutmeg; kunda= jasminum mulliflorum
Paarijaatham= nyctanthes; pallavam= tender leaves; latha= creeper, vine
Korakam= bud; gulmam= bush; vrutham= stalk; kusumam= flower; vruksha= tree
Ankuram= sprout; makarandam= nectar; manjari= cluster; patram= leaf
Saakha= branch; aaraamam= garden; paraagam= flower dust; palaasam= butea
Kadali= banana fruit; naagananj= orange; arishta= soap-nut; aamra= mango
Daadimam= pomegranate; jambu= jambolum; badaram= jujuba; draaksha= grape
Poogah= betel nut; kapittham= wood apple; naagavalli= beetle leaves;
Amalakam= emblic myrobalan; jambeeram= lime; panasa= jack fruit; jaami= jaamun

Ruchayaha= tastes---

Madhura= sweet; lavana= salt; kashaaya= pungent;
Aamla= sour; katu= hot, spicy; Thiktha= bitter

Saakhaa= vegetables----

Kooshmanda= pumpkin; aalukam= potato; bimbam= coccinia indica, donda
Vaarthaakam= brinjal; rakhavrunthakam= tomato; Urvaaruh= cucumber; naagabalaa=
rough gourd; alaabuh= bottle gourd; patoli= snake gourd
Peelu= decanee hemp; nakhavrunthaakam= beans; lasunam= garlic
Palandu= onion; bhallathaki= cashew; gojihvika= ladies fingers, bende
Kaaravella= bitter gourd, kaakara; madhuraalu= sweet potato
Jeevasaakam= amaranthus; jeevanthi= oxistelma; brahmi= achiranthus
Kanda= typhonium root; syamakanda= black typhonium.

Bhojya vasthoonee= eatables---

Annam= rice; vyanjanam= curry; ksheeram= milk; soopa= dal, split pulse;
Lavanam= salt; choshyam= sour soup; dadyodhan= curd rice; madhu= honey
Godhuma= wheat; ghrutha= ghee; takram= butter milk; saaram= rasam,
Chitrannam= yellow rice; thintrinee= tamarind; gudam= jaggery; sarkara= sugar
Aameekshaa= cream; kwadhitam= dal gravy; maashaa= black gram; Mudgaa= green
gram; thilaa= sesame; chanakaa= Bengal gram; adhaka= redgram; Mareecha= black
pepper; haritha mareechika= green spice; misi= menthe, fenu; Aardrakam= green ginger;
sushkaardrakam= dry ginger; sarshapa= mustard seeds

Trees and birds----

Sreeparnikaa= teak; vata= banyan; sahakaara= sweet mango; saala= saal
Aswattha= ficus; bilva= Bengal quince; bhoorja= betula bhojpatra; asoka= asoka;
Eranda= castor; devadaaru= deodar pine; aarka= calotropis; lakucha= hill orange;
Vamsa= bamboo; saalmala= silk cotton tree; inguddee= asafetida, hing; Kaarpaasi=
cotton; ikshu= sugarcane; naarikela= coconut; madhuka= ippa, bassia; Valkalam= fibrous
bark; kotaram= hollow; sifaa= banyan root from above stem
Vitapa= branch; Barbara= bark; salaatu= green fruit, unripe; vrntham= stalk

Kaakam= crow; sukam= parrot; chaasham= jay bird; pikam= cuckoo; baka= crane;
Kadambam= goose; kapotham= pigeon; paroshnee= bat; ulookam= owl; Hamsa= swan;
syena= hawk; mayuram= peacock; chataka= sparrow;
Grudhra= eagle; kanka= vulture; chakravaaka= swan, the ruddy goose
Theetuvu= francoline partridge; saarasa= Indian crane; krukana= crane
Chathaka= a kind of cuckoo waiting for rain drops; kukkuta= crow
Paksha= wing; chanchu= beak; barham= peacock eye; pitcham= feather

Insects and animals---

Makshika= house fly; masaka= mosquito; salabha= grass-hopper
Tailapa= cockroach; oornanaabhi= spider; bhramara= bumble bee
Chitrapatanga= butter fly; damsaha= gadfly; yooka= lice;
Pipeelika= ant; matkuna= bed bug; madhumakshika= honey bee
Khadyotha= fire fly; cheeri= cricket, cicade
Gow= cow; mahishi= she- buffalo; vrushabha= ox, bull; aja= goat; aswa= horse
Mesha= sheep; gardabha= donkey; sarpa= serpent; sasa= rabbit; korma= tortoise
Vyaaghra= tiger; simha= lion; bhalluka= bear; harina= deer; varaaha= pig
Maarjaara= cat; gaja= elephant; vaanara= monkey; bheka= frog; sunaka= dog
Gruhagodhika= lizard; sambooka= fox; ajagara= puthon; salya= porcupine
Kinchulaka= earthworm; matsya= fish; thimingila= whale; makara= alligator
Chitraka= leopard; mooshika= mouse, rat; jalookam= leech; Chitroshtam= zirafee;
chittrarasabha= yak; vruschika= scorpion; sathapadi= centipede; kuleera= crab
Chithroda= squirrel; Pucham= tail; phana= hood; sunda= proboscis; Srungam= horn

Phases of the moon—

1. darsa or prathipatthu, drashta, darsatha, viswaroopa, sudarsana, apyayamana, aapyayamana, aapyayee, soonrutha, iraa, apoorvamana, aapoorvaamanaa, poorayanthi, poorna, pournamasi- sukla paksha nights
2. sutha, sunvathi, prasootha, sooyamana, abhisooyamana, preethi, prapa, sampa, trupthi, tarpayanthi, kantha, kamyaa, kamajatha, ayushmathi, kamadugha or Amavasya- Krishna paksha nights

Names of the days—

1. samgnanam, vignanam, pragnanam, abhijanatthu, samkalpamanam, prakalpamanam, upamanam, upakluptham, kluptham, sreyam, vaseeyam, ayatthu, sambhootham, bhootham—Sukla paksha days
2. prashthutham, vishtutham, samstthutham, kalyanam, viswaroopam, sukram, amrutham, tejaswi, tejassu, samiddham, arunam, bhanumantham, mareechimantham, abhithavattu, tapaswatthu—Krishna paksha days

Precious Stones

**“Manikyam dinanayakasya vimalam muktaphalam shitagoh
maheyasya cha vidrumam marakatam saumyasya-garutmakam
devejyasya cha pushparagam sura-achryasya vajram shaneh
nilam nirmalamanyayoshcha gadite gomeda-vaiduryake”**

The nine precious gems = superior gems ruby, pearl, blue sapphire, emerald, diamond; gems= coral, yellow sapphire, hessonite and cat's eye.

1. Diamond= Heera-represents Venus or Sukra
2. Emerald= Panna- represents Mercury or Buddha
3. Blue Sapphire= Neelam- Saturn or Sani
4. Pearl= Moti-Moonor Chandra
5. Ruby= Manik- Sun or Surya
6. Coral= Moonga- Mars or Mangal
7. Yellow sapphire= Pushyara- Jupiter or Brihaspati
8. Hessonite= Gomedh- Dragon's head or Rahu
9. Cat's Eye= Lahsuniya- Dragon's tail or Ketu

In Soundarya lahari Sridevi's beauty is compared with the precious gems. In this chapter a few details about gems and their importance is given to enlighten the reader.

Agate= type of gem= chalcedony; available in India, Mexico, Brazil; Moh's hardness=7 Fortification Agate contains straight or concentric band and moss agate with black or colored minerals that create fancy images. In the past Agate was thought to cure Insomnia and bring victory to its owner in the battle field.

Amethyst= type of gem= Quartz; available in Brazil, Uruguay, Europe; Moh's hardness=7; may be violet, purple to lavender. People thought it protects the owner from drunkenness. It is used in the breast plate of the high priest of Israel. Catherine great in Russia made USSR the primary source of this stone. It is the astrological stone of Sagittarius and the birth stone of February. Its jewellery is supposed to bring great peace of mind and the wearer is sensitive and intuitive as well. It increases the spiritual power.

Aqua marine= type of gem= Beryl; available in India, Brazil, South west frica, Malaysia, USSR; Moh's hardness=7-7 1/2; Pale blue to rich deep blue or green. It was worn by sailors and travelers for protection and safety. It is the birth stone of March. It protects the owner from negative forces and grants soothing peace.

Aventurine=type of gem= quartz; available in India, Brazil, ustralia; Moh's hardness=5-6 It contains a green rich mineral Tuchsite. Appears like Jade. It is believed to increase one's luck and chances. It is the crystal of harmony promoting eternal joy and piece. Tibetans decorate the eyes their deity statues to symbolize increased visionary powers.

Black Onyx= type of gem= chalcedony; available in India, Malaysia, Brazil; Moh's hardness=6.5; it is known for its layered formations. It gives a stunning effect with polish of high quality. Onyx is associated with Sagittarius sign to protect from lonliness and unhappiness. It cools passions and stimulates self control.

Citrine= type of gem= quartz; available in Brazil; Moh's hardness=7; lemon colored, confused with Topaz. The color is due to the presence of iron.the pale yellow stones are the rarest and difficult to get.

Coral= type of gem= calcium and carbonate; available in Haveaiian Pacific region; japan; Taiwan; Meditterian sea; Moh's hardness=3 1/2 -4; white, pink, black and red are popular.it is the gem stone for Aries sign.it was favoured as healing gem in Egypt, Greek, Roman empires. It was believed to balance the body, relax the emotions, and mind, promotes a strong and stable personality. It is secreted by a sea animal called coral polyp that lives in huge colonies and exudes calcium carbonate deposits. It is an organic gem of the sea. It is one of the seven treasures in Buddhist scriptures represents nobility and power and is a symbol of well being and eternity. Italy was the coral kingdom in the past.

In China coral is considered as the National treasure.

In Soundarya Lahari Sridevi's lips were compared with the beauty of Coral fruits.

Crystal=type of gem= quartz; available in Brazil, Madagaskar; Moh's hardness=7; The Greeks named this stone 'crystal' or ice. All crystals belong to classes of symmetry of 32 different possible crystal systems. It is the astrological stone of Gemini.

It is also called Kancha mani- glass pearl, billaur or Quartz. It is considered a sub gem of Venus gem and Diamond. It is transparent. It is found in fire rocks, lime stone and cracks of granite rocks. It is used in making specs glasses, rosaries. Its distinct quality is cool and it controls temper. A crystal rosary is considered fruitful for chanting Gayatri mantra.

Diamond=type of gem= pure carbon; available in Brazil, South Africa, India, australia ; Moh's hardness=10; Diamond comes from the greek word Adama- unconquerable hardness, dispersion and brilliance. It is the birthstone of April. It is a symbol of power, success, good fortune and romance. It is a representative gem of Venus. The other names are heera, vajra, heerak, manivar etc. it is the king of gems.

Emerald= available in Columbia, USSR, Africa, Australia, Brazil; Moh's hardness=7 -8; It is a green stone in its perfect form it has no yellow or blue tinge. It is the astrological stone of Tautus (? Gemini) and the birthstone of May. It grants its wearer natural

tranquility. It is the gemstone of the universe and has the power to strengthen perception and insight while stimulating self truth and love. It cures eye diseases and fever and enhances physical vigor. It eradicates all the Mercury related faults.

Garnet is the stone for Scorpio and birthstone of January. It is a symbol of sociability
Hematite = a mirror like stone for Capricorns, ensures alertness, vivacity and success

Ivory = type of gem = calcium and phosphate; available in India, Africa; Moh's hardness = 2-3; it comes in white and cream colors. Its source is mainly elephant's tusk. Others are Hippotamus teeth, Narwahl, Sea lion, Wild Boar, and fossilized Mammoth. Prayer beads, rosaries and Netsukes are carved from it. Ivory becomes more beautiful and shine with polish and human touch. It is said to be a soothing gift.

Jade = type of gem = jadite and nephrite; available in China, Burma, Canada, USA; Moh's hardness = 7; it is available in brown, yellow, violet and red. The imperial Jade with its impure green color is the finest quality and resembles polished Emerald. Chinese believed that this gem quenched thirst and enhances speech quality.

Jasper is a spotted stone, promotes the healing of gastric system and balances endocrines

Lapis Lazuli = type of gem = lazurite; available in Afghanistan, Russia, Chile; Moh's hardness = 5-6; it is a blue stone of high quality and worth of its weight in gold in ancient times. Mined for over 6000 years in Afghanistan, it is used in cosmetics by the Chinese, a painting pigment by Greeks and Russians. The tomb of Tutan Khamen contained a wealth of Lapis Lazuli symbolizing the might of Gods. It is associated with Aquarius. It stimulates wisdom and truthfulness.

Malachite = light green, Emerald green to black green colors, shell like formation; it is popular with ancient Egyptians as early as 4000 BC. Greeks and Romans used this stone for Jewellery, amulets, and powder for eye shades. People believed it cured vomitings and protects children from witches. It is associated with Sagittariys sign. It is believed to enhance visionary powers, improves persona and promotes inner peace and hope. It is said it breaks in to two pieces to warn its owners of dangers ahead.

Obsidian = is a volcanic glass named after a Roman Obsius, has a range of colors from black, grey, brown and green with white color burst. Red Indians believed that earth cried when Apache warriors died in battles producing eye drops that transformed into Obsidian-Apache tears. It is a protective stone to prevent emotional draining from others. Aztecs used obsidian knives in sacrificial rites to pull out the volunteer's beating heart from his chest as offering to their Sun god. It is said that one should not exchange this stone with another since it protect only the owner from outside interferences.

Opal= it is called the queen of gems and the stone of hope, positive action and achievement. Much folklore of negativeness and bad luck surrounds this gem.

Pearl= it is believed that pearls are in circulation for the last 6000 years. The value of the pearl is based on color, luster, translucency, texture, shape and size. they are formed in the bivalve sea mollusk. The month of June and Gemini are associated with Pearl. It is said to promote antibodies and fight infections. The inner nacreous layer of a mollusk shell which has iridescent play is called Mother of pearl. Fresh water pearls are popular for their beauty and luster, found in mountain streams and rivers. Mabe pearls are large half pearls also called blister pearls formed against the inner part of the shell.

Peridot= in ancient times it was mined only at night. It is olive or golden green in color. It prevents personal darkness from fears and guilts. It is the stone for Leo, and birthstone of August. It is often called olivine because of its color.

Ruby=The finest Ruby is the Burmese one called as pigeon's blood. It is most valuable of all gemstones. Myanmar is called house of rubies. It is called Manikya, Lal, padmaraga, lohit, shonratna, kuruvind, sogandhik, rugal, yakut etc. the five kinds of rubies are neelagandhi, jamunia, padmarag, saugandhik and kuruvind.

Sapphire= Blue sapphire is the birth stone of September and is the stone for Aquarius. It is the gem of destiny, contributes to mental quality and clarity, perception and wisdom. It is honored as the stone of prophecy and wisdom.

Turquoise= it is the national gem of Iran. It symbolizes health. It is said to turn yellow on befalling of diseases and its color fades completely on the death of its owner. But if a healthy person wears it, its original color comes back. This gem is effective when it is presented by someone. It is the stone of Pisces and birthstone for December.

***"Manikyam taraneh sujatyamamalam muktaphalam shitagoh
maheyasya cha vidrumao nigaditah saumyasya-garutmakam
devejyasya cha pushparagam asura-achryasya vajram shaneh
nilam nirmalamanyayoshcha gadite gomeda-vaiduryake"***

1) Ruby for the Sun, 2) Pearl for the Moon, 3) Coral for Mars, 4)
Emerald for Mercury, 5) Yellow sapphire for Jupiter,
6) Diamond for Venus, 7) Blue sapphire for Saturn,
8) Hessonite for Rahu (the ascending node of the Moon)
9) Cat's eye for Ketu (the descending node of the Moon), these
gems must be high-born (top quality) and flawless. -[Mani-mala.]

DIVISIONS OF TIME

Maha Bhagavatham

The dust particle seen in the sun rays= Trasa renuvu

The time taken by the sun ray to travel trasa renuvu length= trasa renu time

3 trasarenuvu times= 1 thruti

100 thruti= 1 vedha

3 vedhas= 1 lava

3 lavas= 1 nimesha

3 nimesha= 1 kshana

5 kshana= 1 kaashta

15 kaashta= 1 laghuvu

15 laghuvu= 1 ghadiya

2 ghadiyas= 1 muhurtam

6 muhurtams= 1 jhamu

8 jhamus= 1 day

15 days= 1 paksha

2 paksha= 1 month

2 months= 1 ruthuvu

3 ruthuvus= 1 ayanamu

2 ayanamus= 1 year

12 years = 1 pushkaram

432000 years= Kaliyuga

864000 = Dwaparayuga

1296000 = Trethayuga

1728000 = Kruthayuga

4320000 = Mahayuga

71 Mahayugas= 1 Manvathara

14 manvatharas= 1 Kalpaka= 1000 Mahayuga=4.32 billion years= day time to Brahma

8.64 billion years= a day and night to Brahma

360 x 8.64 billion year= 1 Brahma year

100 Brahma years= 360 x 8.64 x 100= mukthi kaala = the beatitude time

Maha bhāratha-

1 human year= 1 deity day

360 human years= 1 deity year

1200 deity years= Kaliyuga

2400 = Dwaparayuga

3600 = Trethayuga

4800 = Kruthayuga

Conversion=

405000 nimesha= 86400 seconds= 1 day

1 nimesha= 16/75 second; 1/2 nimesha= 8/75 second

Light speed according to Rigveda = 2202 yojana=2202 x 9= 20000 miles

In 1 second light travels=187500 miles (186282 acc.to modern calculations)

Our current date –[wiki]

Currently, 50 years of Brahma have elapsed and we are in the first Day of the 51st year. This Brahma's day, Kalpa, is named as ShvetaVaraha Kalpa. Within this Day, six Manvantaras have already elapsed and we are in the seventh Manavantara, named as - Vaivasvatha Manvantara (or Sraddhadeva Manavantara). Within the Vaivasvatha Manavantara, 27 Mahayugas (4 Yugas together is a Mahayuga), and the Krita, Treta and Dwapara Yugas of the 28th Mahayuga have elapsed. We are in the Kaliyuga of the 28th Mahayuga. This Kaliyuga began in the year 3102 BC in the proleptic Julian Calendar. Since 50 years of Brahma have already elapsed, we are in the second Parardha, also called as Dvithiya Parardha. The time elapsed since the current Brahma has taken over the task of creation can be calculated as

$$432000 \times 10 \times 1000 \times 2 = 8.64 \text{ Billion Years (2 Kalpa(day and night))}$$

$$8.64 \times 10^9 \times 30 \times 12 = 3.1104 \text{ Trillion Years (1 year of Brahma)}$$

$$3.1104 \times 10^{12} \times 50 = \mathbf{155.52 \text{ Trillion Years (50 years of Brahma)}}$$

$(6 \times 71 \times 4320000) + 7 \times 1.728 \times 10^6 = \mathbf{1.852 \text{ billion years}}$ elapsed in first six Manvataras, and Sandhi Kalas in the current Kalpa

$27 \times 4320000 = \mathbf{116.640000 \text{ million years}}$ elapsed in first 27 Mahayugas of the current Manvantara

$1.728 \times 10^6 + 1.296 \times 10^6 + 864000 = \mathbf{3.888 \text{ million years}}$ elapsed in current Mahayuga

$3102 + 2014 = \mathbf{5116 \text{ years}}$ elapsed in current Kaliyuga.

So the total time elapsed since current Brahma is-

$$155.52 \times 10^{12} + 1.973 \times 10^9 + 0.00012053302 = 155,521,972,949,116 \text{ Years}$$

The current Kali Yuga began at midnight 17 February / 18 February in 3102 BC in the proleptic Julian calendar. It was the day of Lord Krishna's nirvana.

Scripture of the Heavens- some references—

I happened to go through one of the scholarly books published by Potti Sree Ramulu Telugu University- **Scripture of the Heavens by Gobburi Venkatananda Raghava Rao**. My previous readings and researches about our ancient wisdom had drawn me towards many hitherto less known things by the present generation which looks at the old knowledge with sneer. I request the discerning reader to go through some of the similar books which are thought provoking and make one wonder- how come people of those times with minimum scientific rigmarole and modern bashful equipment can see into the depths of the Universe and depicted them in their poetic verses.

Sankara Bhagavatpada in his lucid poetry while describing Sridevi the mother nature's beauty gone in to the depths of the mysterious heavens and brought those secrets vividly on to the mind screens of the readers. Here I give some of the examples from that book- Scripture of Heavens- which may clarify the minds of doubting Thomases about our ancients' wisdom.

Rigveda IX 110-8; X 124-9; verse 17 of Mahimna stotra---

The thinner and little foggy portions of the Milkyway are described as the Celestial Ganges while the thicker and denser portions of it are called the Milky ocean, which in literature is called – Ksheera Sagar. Between the thin and thicker portions of the foggy milkyway stand a group of stars – the astronomers call this as Cygnus or celestial swan and Indian seers called it Raja hamsa or Royal swan. The home of the Vishnu is the milky ocean. The vehicle of the creator god Brahma is Swan. The celestial Ganges taking its rise in and springing down from the holy feet of the Vishnu and courses through many northern constellations to reach over and above Alpha Orion- Betelgeaux - known to Hindus as Ardra or Rudra or Siva.

The king of deities Indra is identified as Antares rises acronically in the east soon after the sun sets in the west during the first fort night of June giving South-west-monsoon rains to India.

The creation pattern of Akasaa- sky→ vaayu- air→ agni- fire→ jala-water→ bhoomi-earth→ plant life→ food→ the development- Sarga – man of macrocosm, is reproduced in the microcosm as six chakras and their ascendance. The theory of Big bang has its echoes in the Vedic knowledge and the development of ‘Oum’ the sound primum. When the bright red star Alpha Scorpio- Antares- ‘Indra’ Jyeshta rises in the east, the head of Orion- Mrigasiras identified with Vritra, sets in the west and just then the south-west monsoon breaks and summer rains begin to fall. Indra and Vritra are 180o apart and the legend says Indra killed Vritra to allow rains to fall.

Betelgeaux is Ardra- God Rudra or Siva and Sagittarius is the love god Manmatha or cupid with his bow. As Betelgeaux rises in the east the Sagittarius in the west disappears as though decimated by the fiery eye of Rudra.

The third sign of zodiac is the Gemini, the celestial pair Siva and Parvathi- the parents of the Universe. They have the bull both as their vehicle and flag also. The geometric reason is when Zodiacal stars rises in the east the bull rises before celestial pair vice versa.

Vinayaka the foster- son of Parvathi and Siva riding on a rat, represented by alpha and beta of the Great Bear; stars Iota and Kappa of Ursa major, 39 Lynx, theta, phi, 173, Nyn, 16 Ursa major forms the complete picture of him and his vehicle.

The capital of the Universe= paramapadam=

West= Seven sages or sapta rishis= Ursa Major with Arcturus, Swathi with storm gods Above=the hoods of Sessa- the serpens; corona- the crown; M-13 globe cluster- spring of honey- Madhwa utsah; Lotus ring- nebula with Epsilon Lyra→ 4- faced Brahma and his consort Saraswathi with her celestial musical Lyre in her hands which is now located as the celestial broad casting station.

East= birds- Cygnus- Royal swan; Aquilla- the eagle or Garuda; the milky way with celestial Ganges taking its rise in his holy feet beyond which there is the many horned and nimble cows of Dhanishta

Below= the multiple folds of Sessa consists the constellations Serpens and Ophiuchus

Mother the originator of every thing has every thing in her. Srichakra is the mini world. Sridevi in her many aspects and forms creates protects and destroys the world.

The heavens above and the world below all are her creation. As above, so below- is the principle and the drama of the earth run parallel to the drama of the sky.

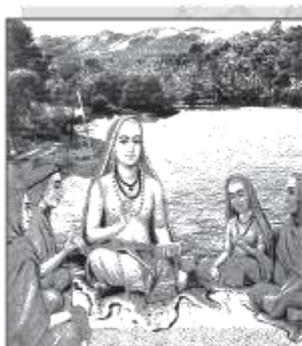
Understanding the macrocosm and microcosm, understanding the beauty of nature or Sridevi with devotion is that of understanding one self and gaining Saaroopya mukthi. If one can reach beyond that is the complete deliverance.

Sankara Bhagavatpada has revealed us a secret code to reach the greatest of all treasures. The vortexes of energy- chakras are there gyrating at high speeds. The serpent is silent in its three and a half coils. The paths are well illuminated. . What remains is to sneak in to that hollow to wake up the mystic snake.

Sankaracharya –[788-820 CE]

Brahma Satyam Jagat Mithya, Jeevo Brahmaiva Na Aparah

Brahman alone is real, this world is unreal; the Jiva is identical with Brahman.



Adi Shankara was an Indian philosopher from Kalady of present day Kerala who consolidated the doctrine of *advaita vedānta*. His teachings are based on the unity of the *ātman* and *brahman*— non-dual brahman, in which brahman is viewed as *nirguna brahman*, *brahman* without attributes.

Shankara was born in the Brahmin community to Sri Sivaguru and Aryamba in or near Kaladi in central present day Kerala. According to lore, it was after his parents, who had been childless for many years, prayed at the Vadakkunnathan temple, Thrissur that Sankara was born

under the star Thiruvathira.

His father died while Shankara was very young. Shankara's upanayanam, the initiation into student-life, had to be delayed due to the death of his father, and was then performed by his mother. As a child, Shankara showed remarkable scholarship, mastering the four Vedas by the age of eight.

From a young age, Shankara was inclined towards sannyasa, but it was only after much persuasion that his mother finally gave her consent. He only received her consent when bathing in a pond one day. A crocodile caught hold of his leg. Shankara appealed to his mother, who had arrived at the pond, asking for permission to become a sanyasi. His mother finally gave consent, only to have the crocodile let go of young Shankara. Shankara then left Kerala and travelled towards North India in search of a guru. On the banks of the Narmada River, he met Govinda Bhagavatpada, the disciple of Gaudapada. When Govinda Bhagavatpada asked Shankara's identity, he replied with an extempore verse that brought out the Advaita Vedanta philosophy. Govinda Bhagavatpada was impressed and took Shankara as his disciple.

The guru instructed Shankara to write a commentary on the Brahma Sutras and propagate the Advaita philosophy. Shankara travelled to Kashi, where a young man named

Sanandana, hailing from Chola territory in South India, became his first disciple. According to legend, while on his way to the Vishwanath Temple, Sankara came upon an untouchable accompanied by four dogs. When asked to move aside by Shankara's disciples, the untouchable replied: "Do you wish that I move my ever lasting Ātman ("the Self"), or this body made of flesh?" Realizing that the untouchable was none other than god Shiva himself, and his dogs the four Vedas, Shankara prostrated himself before him, composing five *shlokas* known as *Manisha Panchakam*. At Badari he wrote his famous *Bhashyas* ("commentaries") and *Prakarana granthas* ("philosophical treatises

One of the most famous debates of Adi Shankara was with the ritualist Mandana Mishra. Mandana Mishra held the view that the life of a householder was far superior to that of a monk. This view was widely shared and respected throughout India at that time. Thus it would have been important for Adi Shankara to debate with him. Madana Mishra's guru was the famous Mimamsa philosopher, Kumarīla Bhaṭṭa. Shankara sought a debate with Kumarīla Bhaṭṭa and met him in Prayag where he had buried himself in a slow burning pyre to repent for sins committed against his guru: Kumarīla Bhaṭṭa had learned Buddhist philosophy from his Buddhist guru under false pretenses, in order to be able to refute it. Learning anything without the knowledge of one's guru while still under his authority constitutes a sin according to the Vedas. Kumarīla Bhaṭṭa thus asked Adi Shankara to proceed to Mahiṣmatī (known today as Maheshwar, District Khargone in Madhya Pradesh) to meet Maṇḍana Mīśra and debate with him instead.

After debating for over fifteen days, with Maṇḍana Mīśra's wife Ubhaya Bhāratī acting as referee, Maṇḍana Mīśra accepted defeat. Ubhaya Bhāratī then challenged Adi Shankara to have a debate with her in order to 'complete' the victory. She asked him questions related to sexual congress between man and woman - a subject in which Shankaracharya had no knowledge, since he was a true celibate and sanyasī. Sri Shankracharya asked for a "recess" of 15 days. As per legend, he used the art of "para-kaya pravesa" (the spirit leaving its own body and entering another's) and exited his own body, which he asked his disciples to look after, and psychically entered the dead body of a king. The story goes that from the King's two wives, he acquired all knowledge of "art of love". The queens, thrilled at the keen intellect and robust love-making of the "revived" King, deduced that he was not their husband, as of old. The story continues that they sent their factotums to "look for the lifeless body of a young sadhu and to cremate it immediately" so that their "king" (Shankracharya in the king's body) would continue to live with them. Just as the retainers piled Shankracharya's lifeless corpse upon a pyre and were about to set fire to it, Shankara entered his own body and regained consciousness. Finally, he answered all questions put to him by Ubhaya Bhāratī; and she allowed Maṇḍana Mīśra to accept *sannyasa* with the monastic name Suresvarācārya..

Adi Shankara then travelled with his disciples to Maharashtra and Srisailam. In Srisailam, he composed *Shivanandalahari*, a devotional hymn in praise of Shiva. The *Madhaviya Shankaravijayam* says that when Shankara was about to be sacrificed by a Kapalika, the god Narasimha appeared to save Shankara in response to Padmapadacharya's prayer to him. As a result, Adi Shankara composed the Laksmi-Narasimha stotra. He then travelled to Gokarṇa, the temple of Hari-Shankara and the Mūkambika temple at Kollur. At Kollur, he accepted as his disciple a boy believed to be dumb by his parents.

He gave him the name, Hastāmalakācārya ("one with the amalaka fruit on his palm", i.e., one who has clearly realised the Self). Next, he visited sringeri to establish the Śārada Pīṭham and made Toṭakācārya his disciple.

After this, Adi Shankara began a *Dig-vijaya* "tour of conquest" for the propagation of the Advaita philosophy by controverting all philosophies opposed to it. He travelled throughout India, from South India to Kashmir and Nepal, preaching to the local populace and debating philosophy with Hindu, Buddhist and other scholars and monks along the way.

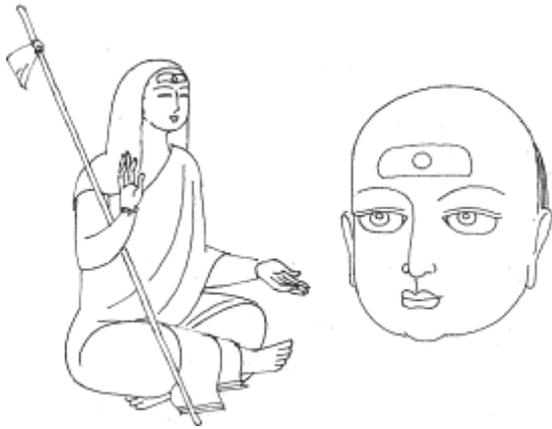
With the Malayali King Sudhanva as companion, Shankara passed through Tamil Nadu, Andhra Pradesh and Vidarbha. He then started towards Karnataka where he encountered a band of armed Kapalikas. King Sudhanva, with his Nairs, resisted and defeated the Kapalikas. They safely reached Gokarna where Shankara defeated in debate the Shaiva scholar, Neelakanta. Proceeding to Saurashtra (the ancient Kambhoja) and having visited the shrines of Girnar, Somnath and Prabhasa and explaining the superiority of Vedanta in all these places, he arrived at Dwarka. Bhaṭṭa Bhāskara of Ujjayini, the proponent of Bhedābhedā philosophy, was humbled. All the scholars of Ujjayini (also known as Avanti) accepted Adi Shankara's philosophy.

He then defeated the Jainas in philosophical debates at a place called Bahlika. Thereafter, the Acharya established his victory over several philosophers and ascetics in Kamboja (region of North Kashmir), Darada and many regions situated in the desert and crossing mighty peaks, entered Kashmir. Later, he had an encounter with a tantrik, Navagupta at Kamarupa. Adi Shankara visited *Sarvajñapīṭha* (Sharada Peeth) in Kashmir (now in Pakistan-occupied Kashmir). The *Madhaviya Shankaravijayam* states this temple had four doors for scholars from the four cardinal directions. The southern door (representing South India) had never been opened, indicating that no scholar from South India had entered the Sarvajna Pitha. Adi Shankara opened the southern door by defeating in debate all the scholars there in all the various scholastic disciplines such as Mimamsa, Vedanta and other branches of Hindu philosophy; he ascended the throne of Transcendent wisdom of that temple.

Towards the end of his life, Adi Shankara travelled to the Himalayan area of Kedarnath-Badrinath and attained *videha mukti* ("freedom from embodiment"). There is a *samadhi mandir* dedicated to Adi Shankara behind the Kedarnath temple. However, there are variant traditions on the location of his last days. One tradition, expounded by *Keraliya Shankaravijaya*, places his place of death as Vadakkunnathan temple in Thrissur, Kerala. The followers of the Kanchi kamakoti pitha claim that he ascended the *Sarvajñapīṭha* and attained *videha mukti* in Kanchipuram (Tamilnadu).

{This notes and many foot- notes in this book are compiled from Wikipedia.. the author is eternally grateful to the Wikisource and the experts of the write-ups. }





Jagadevi

The Nitya Devis- Lunar phases (wiki)

*Vaa devi sarvabhuteshu buddhi rupena samsthitaa
Namastasyai namastasyai namastasyai namo namaha*

Chandi Puch (Devi Muktanaya), 5-20

I bow again and again and again to that goddess who dwells within all beings in the form of intellect.

The worship of the Nitya Devis connected with the phases of the moon is an important aspect of Tantrik worship. [astrojyothi.com]

According to modern science- Lunar phases are the result of looking at the illuminated half of the Moon from different viewing geometries: they are not caused by the shadow of the Earth or umbra falling on the Moon's surface (this occurs only during a lunar eclipse). The Moon exhibits different phases as the relative position of the Sun, Earth and Moon changes, appearing as a full moon when the Sun and Moon are on opposite sides of the Earth and as a new moon (dark moon) when they are on the same side. The phases of full moon and new moon are examples of syzygies, which occur when the Earth, Moon, and Sun lie (approximately) in a straight line. The time between two full moons (a Lunar month) is about 29.53 days- (29 days, 12 hours, 44 minutes) on average (hence, the concept of the lunelane of an approximated month was derived).

The Sun rules our soul and the Moon rules our mind. These two planets cause the lunar phases. According to Richi Parashara, the Avatar of Lord Rama is from the Sun and that of Krishna is from the Moon. Indian mythology accords the status of a Devata to Sun and Moon in the celestial court of Lord Indra. The moon is one of the most important planets in astrology. Apart from judging a person from the Lagna, Vedic astrology studies the planetary positions from the moon also. New Moon to Full Moon and back, the changing phases of the Moon rules the mind and our emotions. But Moon plays a lot deeper role in our lives than that.

According to the Indian sushtras like Lalitopakhyaram, Tantrarajatantra, Dakshinamurti Smriti, Vesistha Smriti, Kamakali Vilasam and Bhairava Yamukam, the following is the spiritual and cosmic significance of the phases of the moon.

The Moon has 16 kalas, or phases. Out of these 15 are visible to us and the 16th is beyond our visibility. The 16 kalas are:

1.Amrta, 2.Mandala, 3.Purvis, 4.Tusti, 5.Pusti, 6.Rati, 7.Dhrati, 8.Sasitiri,
9.Chandraka, 10.Kanta, 11.Jyostna, 12.Shree, 13.Prooti, 14.Angada, 15.Purna and
16.Poornamruta.

These 16 kalas are ruled by the 16 Nitya Devis. They are called Shodasa Nityas. They are: 1.Maha Tripura Sundari, 2.Kameswari, 3.Bhagamalini, 4.Nityaklinna, 5.Bherunda, 6.Vanhivasini, 7.Maha Vajreswari, 8.Shivadooti (Roudri), 9.Twarita,10.Kulasundari, 11.Nitya, 12.Neelapataka, 13.Vijaya, 14.Sarvamangala, 15.Jwalamalini and 16.Chidroopa (Chitra).

Out of these, the first one, Maha Tripura Sundari is the Devi Para Shakti herself, and hence the kala ruled by her is not visible to the normal mortals. Hence we see only the other 15 kalas or phases ruled by the other nityas. In the Sri Chakra these 15 nityas are present in the innermost circle, and the Devi is in the central bundu.

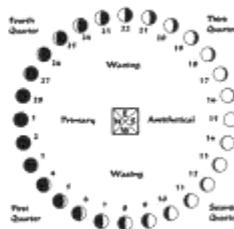
These 15 Nityas rule the famous 15 letters Devi mantra known as Panchadasakshari Mantra: **Ka E Aie La Hreem Ha Sa Ka Ha La Hreem Sa Ka La Hreem**

The inner triangle of Sri Chakra is known as the Sarva Siddhiprada Chakra and the Nityas are next only to Tripura Sundari in importance. Kameswari is Goddess Parvati, Vajreswari is Maha Lakshmi and Bhagamalini is Goddess Saraswati

One Krishna Paksha and one Shukla Paksha form a 30-day lunar month. 12 such months form a 360-day lunar year. Multiplied by 2 (the day and night aspects of the Nityas/Tithis) we have 720 aspects of the Nitya Devis in a year. This way, they rule the day, the night, the days, months, seasons and the years. Furthermore, each aspect of a Nitya rules 100 Nadis in our body. This way they rule the 72000 Nadies in our body, with ever changing moods and physical results in human lives..

The Nityas are the vowels of the Sanskrit alphabet and are identical with both time and space. For example, if the number of tattvas or consonants (36) are multiplied by the 16 Nityas the number of letters is 576. The multiples of this number provide the number of years in the different Yugas. So the circle of the matrikas and the Nityas is identical with the sidereal zodiac as well as mantra.

The ancient scriptures Nitya Shodasarnava Tantram, Srividya Vilasam, Vamakeswara Tantram, Tantraraja Tantra and Mantra Ratnakaram have specified that the 15 Nityas must be worshiped in the Srichakra central triangle, anticlockwise, and the 16th Nitya, Maha Tripura Sundari must be worshiped in the Bindu.



Shri Chakra (wiki source)



The tantrik tradition views its symbols as having a gross aspect, a subtle aspect, and a supreme aspect. In terms of Lalita, the gross form is the image of the goddess with her four arms and so forth, the subtle form is as yantra, and the supreme form is her mantra, all three being the goddess in different aspects. Behind the sometimes colourful symbolism is deep wisdom coupled with practical methods for realising oneself.

Hindus use three kinds of external symbols for worship: The image cast in human forms. The most subtle form, the *mantras*, which is divine power clothed in the fundamental *Shaktas*, or followers of Shakti worship, consider the Sri Yantra, or Sri Chakra, the holiest among them . The Sri Chakra is conceived as *Shiva-Shakti*. The diagram consists of a series of triangles around a small central circle called the *bindu*. The *bindu* represents the *Shiva-Shakti* in union, from which the rest of the diagram, representing the cosmos, has evolved. Enclosing the *bindu* and superimposed on each other are the four Shiva triangles (*Srikanthas*) pointing upwards, and five Shakti triangles (*Shiva-Yuvatis*) pointing downwards. These constitute the nine *dhatu*s, or basic categories, of the universe, evolving from the Supreme Mother represented by the *bindu*. The triangles are surrounded by two circles of lotuses, one with eight petals (*Vasudala*) and the other with sixteen petals (*Kalasra*). Outside these, are three circles (*mekhalatraya*) and a rectangular enclosure (*Bhupura*) of three lines for the whole figure, with entrances on the four sides.

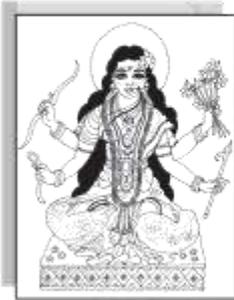
The Shri Chakra is also known as the *nava chakra* because it can also be seen as having nine levels. "Nava" means "nine" in Sanskrit. Each level corresponds to a mudra, a yogini, and a specific form of the deity Tripura Sundari along with her mantra. These levels starting from the outside or bottom layer are...

- Trailokya Mohana or Bhupara, a square of three lines with four portals
- Sarva Aasa Paripuraka, a sixteen-petal lotus
- Sarva Sankshobahana, an eight-petal lotus
- Sarva Saubhagyadayaka, composed of fourteen small triangles
- Sarva Arthasadhaka, composed of ten small triangles

- Sarva Rakshakara, composed of ten small triangles
- Sarva Rogahara, composed of eight small triangles
- Sarva Siddhi prada, composed of 1 small triangle
- Sarva Anandamaya, composed of a point or bindu

The Sri Chakra (called the Shri Yantra) is the symbol of Hindu tantra, which is based on the Hindu philosophy of Kashmir Shaivism. The Sri Yantra is the object of devotion in Sri Vidya. Shri Chakra as popularly mistook to be a symbol of Lakshmi is actually a representation of Lalitha Mahatripurasundari, an aspect of Parvati Devi.^[2] Shri does not mean Wealth in this context. In fact it is used to enhance the honour to be given to this highly revered Yantram

The island of jewels is the gross human body with its 9 alchemical bases or dhatus. Each is figuratively described as a gem—diamond, emerald, sapphire, ruby &c. The sea of nectar (semen/ova) is the base for the arising of the human body. The diagram sums up the meditation. We can see that this island of gems is a very pleasant place to be, full of gardens, with a beautiful, bejeweled palace, wafted with a gentle breeze upon which is carrying sweet fragrance, cool, alluring. She, Lalita, united with Shiva, is subtlety of subtlety, hidden behind the curtain hanging from the canopy. Her forms may appear to become progressively less subtle, but she still remains herself



LalitaTripurasundari

Lalita means *She Who Plays*. All creation, manifestation and dissolution is considered to be a play of Devi or the goddess. Mahatripurasundari is her name as transcendent beauty of the three cities, a description of the goddess as conqueror of the three cities of the demons, or as the triple city (Tripura), but really a metaphor for a human being.

'Tripura' means 'the three cities,' and 'sundarī' means 'beautiful,' specifically a beautiful female. Therefore, her name means 'Beautiful (Goddess) of the Three Cities'. Tripura is often popularly translated as 'the three worlds;' however, this is an incorrect translation of the original Sanskrit.

Tripura is the ultimate, primordial Shakti, the light of manifestation. She, the pile of letters of the alphabet, gave birth to the three worlds. At dissolution, She is the abode of all tattvas, still remaining Herself – **Vamakeshvaratantra**.

**“Shri shiva shivashaktyaikya rupini lalitanbika
Yvam shri lalita devya namnam sahasrakam jaguh”**

NOTES ON WAVES=

Modern scientific thought- Philosophy- Ancient Wisdom— in all 100 poems—

1. Mother as Power or Energy that propels the matter
2. Dalton's Atomic theory, Kanada's Vaiseshika, Kapila's Sankhya similarities
3. Para and Aparā Vidyas of Aparā Vidyas—Mundakopanishad
4. Sridevi and her attributes
5. The churning of milky ocean
6. The famous similar poem from Bhojarajeeyam
7. The evolution of purusha from nature
8. Mandira mantra of Maha yoga system- the poem reminds similar one in Bhagavatha 8th skandha describing the palace of the Lord of lords- aa moola..
9. Six chakras and the Kundalini serpent
10. The serpent and Kekule's Benzene ring and Freud's theories
11. The prime elements for creation
12. The celestial Nymphs- Krutasthala, Punjikasthala, Menaka, Sahajanya, Pramlocha, Anumlocha, Ghrutaachi, Viswaachi, Poorvajithi, Tilottama, Rambha—Linga purana; Manjughosha, Urvasi, Sukesi, Paathasootha, Mahabhaga, Devi, Devarshitha, Alambusha, Misrakeli, Vidyutparna, Aruna, Rakshitha, Manorama, Kesini, Subahu, Suratha, Suraja
13. Maadana prayoga or the magic chant to gain desired partner
14. The Moon year theory
15. Saaraswatha prayoga or the magic chant to become poet
16. Vaagbhavakoota magic chant to enable one to write explicit poetic lines.
17. Vasini and other lesser deities
18. Urvasi and Apsaras and Valkyries in Norse mythology
19. Maadana prayoga or the magic chant to over power the desired ones
20. Garuda prayoga or the magic chant to remove snake poison
21. The microform of Sridevi
22. The four types of Mukti or Salvation.
23. Arthanareeswara and modern embryological theory
24. Creation and annihilation and Big- bang theory
25. Satva- Rajas- Tamo= Carbohydrates- proteins- fats
26. Brahmanda or Elm
27. Samaya worship- Chandra gnana vidya
28. Thatanka mahima or ear ring power
29. The queen's palace
30. The eight super human powers or Ashta Siddhis
31. The 64 tantras
32. Hadi and Kadi mantra or the magic chants
33. Kadi worship
34. Navaatmas or the nine soul formations

35. Bindu and the modern theory of implosion and explosion
36. The 64 rays of Ajna chakra
37. The 72 rays of Visuddhi chakra
38. The eighteen sciences; the 54 rays of Anahatha
39. The 62 rays of Swadhishtana
40. The 52 rays of Manipoora
41. The 56 rays of Moolaadhara or root chakra and Koula sect theory
42. The Rainbow in various mythologies
43. Clouds and Rainbows- Solar and Lunar
44. Aruna and Aurora
45. The Lotus flowers
46. The Moon and its phases
47. Manmatha and Cupid
48. Three eyes and three fires
49. Akekara or the eight kinds of the glances of women
50. Navarasa or the nine emotions
51. The self combustion of Sathi
52. The colors and attributes
53. The third eye and Pineal gland and black Melatonin
54. The three rivers
55. The time line and Maha samkalpa
56. The carp fish and Sridevi eyes
57. The Moon and its importance
58. Kama and Eros the Cupid
59. Manmatha or Kama
60. Sarvaani and Vani
61. Famous types of pearls and their origins
62. Corals, Coccinia and Sridevi's nose
63. Chakora the Bartavelli bird
64. Japaa pushpa or the Hibiscus flower
65. The household of Sridevi
66. The four types of Vaak or Speech
67. Her chin and the mirror
68. Nataraja and the dance supreme
69. The tradition of tying Knots in Marriage ceremonies
70. The five heads of Brahma
71. The lac color
72. The story of Skanda and Vinayaka
73. The wives of Vinayaka and Skanda
74. The pearls and their importance
75. The Dravida sisu or the child of Dravida land
76. The wives of the Love god
77. Kaalindi river and the hair line

78. The river Ganges
79. The fertility goddesses all over the world
80. Her slender waist
81. The marriage gifts
82. Her beautiful thighs and legs
83. Her calves and toes
84. Her Lotus feet
85. Dohada kriya or helping the plants to bloom
86. The gentle kick- a similar idea is imparted by Thimmana in his Parijathapaharanam – Jalajaathana....
87. Her divine feet
88. Her tender skin over her elegant feet
89. Chandi and her enemies
90. The six legged bee
91. Her stylish walk
92. The bed posts and the cot
93. The passion
94. The Magna mater
95. The eight great powers or Ashta Siddhis
96. The uniqueness of Sridevi
97. Maha maaya or the greatest illusion
98. The poets Kalidas and Mooka kavi
99. The four types of Mukti in detail
100. Her blessings

101. The mirror at Sridevi feet- 93A
102. The Saaroopya Mukti- 97A
103. The prayer

It has become an established practice of all Hindu streams, from various Yoga to Tantra to do mantra japa. It involves repetition of a mantra over and over again, usually in cycles of auspicious numbers (in multiples of three), the most popular being 108 . Any shloka from holy Hindu texts like the Vedas, Upanishads, Bhagavad Gita, Yoga Sutra, Soundarya lahari, even the Mahabharata, Ramayana, Durga saptashati or Chandi are considered powerful enough to be repeated to great effect, and have therefore the sta-tus of mantra. To attain single-mindedness, repetition of mantra's has to be done in the following ways: [wiki]

- Mantra Yoga (chanting)
- Japa Yoga:
 - Vaikhari Japa (speaking)
 - Upamsu Japa (whispering or humming)
 - Manasika Japa (mental repetition)
 - Likhita Japa (writing)

It is said that through japa the devotee attains one-pointedness, or extreme focus, on the chosen deity or principal idea of the mantra. The vibrations and sounds of the mantra are considered extremely important, and thus reverberations of the sound are supposed to awaken the Kundalini or spiritual life force and even stimulate chakras according to many Hindu schools of thought. [wiki]

The Power of SOUNDARYA LAHARI-

The slokas in **Soundarya lahari** are said to be powerful and the chanting of individual sloka has its own effect and the effects observed by ancients are given in brief.....

Ananda Lahari (The waves of bliss)

1. To understand God and ultimate truth
2. To attract all the world
3. To Attain knowledge
4. To remove fears, to cure diseases
5. To attract sexes to each other
6. To get sons as progeny
7. To visualize the Goddess in person, to gain victory over enemies
8. To avoid rebirth
9. To gain eight types of wealth- ashta siddhi
10. To get strong physique, virility
11. To beget good progeny,
12. To make a dumb man speak
13. To gain victory in the matters of love
14. To survive famine, dacoity and epidemic
15. To write poems and ability to become scholar
16. To become master of Vedas
17. To gain mastery over words, knowledge of science
18. To gain victory in love
19. To be victorious in love

20. To Cure all poisons and all fevers
21. To make everyone happy
22. To get all powers
23. To become rich and famous
24. To drive away the fear of evil spirits [Bhootha, Pretha and Pisachas]
25. To get higher posts and power
26. To vanquish enemies
27. To realize self and ultimate truth
28. To remove the fear of poison, and untimely death
29. To avoid miscarriages, bad people
30. To enter in to another body [parakaya pravesa]
31. To attract everything
32. To gain long life,
33. To obtain all benefits
34. To develop mutual liking
35. To cure Tuberculosis
36. To Cure all diseases
37. To drive away evil spirits
38. To cure childhood diseases
39. To visualize the dreams
40. To receive blessings from Lakshmi, the goddess of prosperity
41. To see the Goddess in person,

Soundarya Lahari (The waves of beauty)

42. To cure water born diseases
43. To be victorious
44. To cure illnesses
45. To gain the power of vaksuddhi- word becoming a fact
46. To beget a son
47. To gain victory in all efforts
48. Navagraha santhi-(to alleviate problems created by nine planets)
49. To locate hidden treasures
50. To cure small pox
51. To attract people
52. To cure diseases of ears and eye
53. To visualize Goddess in person)
54. To be relieved of all sins
55. To cure kidney diseases
56. To get freed from imprisonment
57. For all round luck
58. To cure from all diseases
59. To attract opposite sex
60. To give power of speech to dumb, to make predictions come true
61. To become prosperous
62. To get sound sleep
63. To bewitch all
64. To gain knowledge
65. To have control over words
66. To gain word power and mastery in music

67. To visualize the glory of the Goddess
68. To gain favours from the king or government
69. To be proficient in music
70. To gain favors from God Shiva
71. To get wealth
72. To conquer fear of darkness
73. For the benefit of lactating mothers
74. To get name and fame
75. To get the ability to write poems
76. To contemplate complete renunciation
77. To gain inner sight
78. To conquer the universe)
79. To master magic
80. To become beautiful
81. To stop fire accidents
82. To stop flood and water calamities
83. To stop enemy army at bay
84. To get redemption, parakaya pravesa- entering into another's body
85. To remove fear of ghosts
86. To remove fear of ghosts, to gain victory over enemies
87. To win over serpents
88. To make wild beasts obey
89. To get rid of all diseases
90. To remove bad spells
91. To get land and riches
92. To get the power to rule

93. To fulfil desires
94. To get things desired
95. To fulfil one's wishes
96. To gain knowledge and wealth
97. To purify the soul
98. To become master over words
99. To attain ultimate bliss
100. To possess all occult powers

It is said that once Adi Shankara visited Kailash to worship Shiva and Parvathi. There, the Lord gave him a manuscript containing 100 verses which described the many facets of the Goddess, as a gift to him. While Shankara was returning after visiting Kailash, Nandi stopped him on the way. He snatched the manuscript from him, tore it into two, took one part and gave the other to Shankara. Shankara, desolate, ran to Shiva and narrated the incident to him. Shiva, smiling, commanded him to retain the 41 verses with him as the initial part of the 100 verses and then, write an additional 59 verses in praise of the Goddess himself. Thus, verses 1 - 41 are the original work of Lord Shiva, shedding great light on the ancient rituals of Tantra, Yantra and various powerful Man-tras. The remaining verses, i.e. 42-100 are composed by Adi Shankara himself, which mainly focuses on the appearance of the Goddess. All the 100 verses are collectively known as 'Soundarya Lahari'. [wiki]

I tried my best to bring out in brief various similarities in the customs and practices of various religions to the notice of the reader. The bibliography given in the end may be of immense help to those who wish to know the details and enrich their knowledge. The Mother's blessings and guidance shall be always with them.

— LANKA SIVA RAMA PRASAD





The Castaway - The author

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40. Sitaram's- Montages- Translation- English
41. Ampasayya Naveen's-Rakta kasaram- Translation- English
42. Anumandla Bhoomayya's- The tree of Fire- Translation- English
43. Katti Anchu pai- Noir stories- Telugu
44. Three Greek Tragedies- Drama- Translation- Telugu
45. Bhairava Satakam - Telugu

To be released soon....

46. Dreams- analysis- Telugu
47. Silappathikaram- Telugu
48. Christ nadichina dari- Telugu
49. Eighteen English Poets- Telugu
50. Melvana Jelaluddin Rumi- Methwana- Telugu
51. Turkish poetry- Anthology- Telugu

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He has a flair for political cartoons, paintings and video making. He is a post graduate diploma holder in Television production and Human Rights. He was trained in Cell animation (Heart Animation Academy- Hyderabad); Computer Animation-(Pentafour- Chennai); Web Designing-(Web City- Hyderabad). He is the founder of Praja creations (Animation film of Mario Miranda Cartoons); Executive producer of Anuraag Creations-(Happy Home, Atma- T.V. Serials for Maa TV , many documentaries and umpteen short films.)

His papers were presented in International Conference on Ramayana and more than hundred of his essays were published in Nivedana- Andhra Jyothi Daily- covering a wide variety of topics in Philosophy, Medicine, Politics and Literature.

He is the founder of Srijana lokam- Writers' Corner- that serves as a platform for helping poetry, poets and artists.

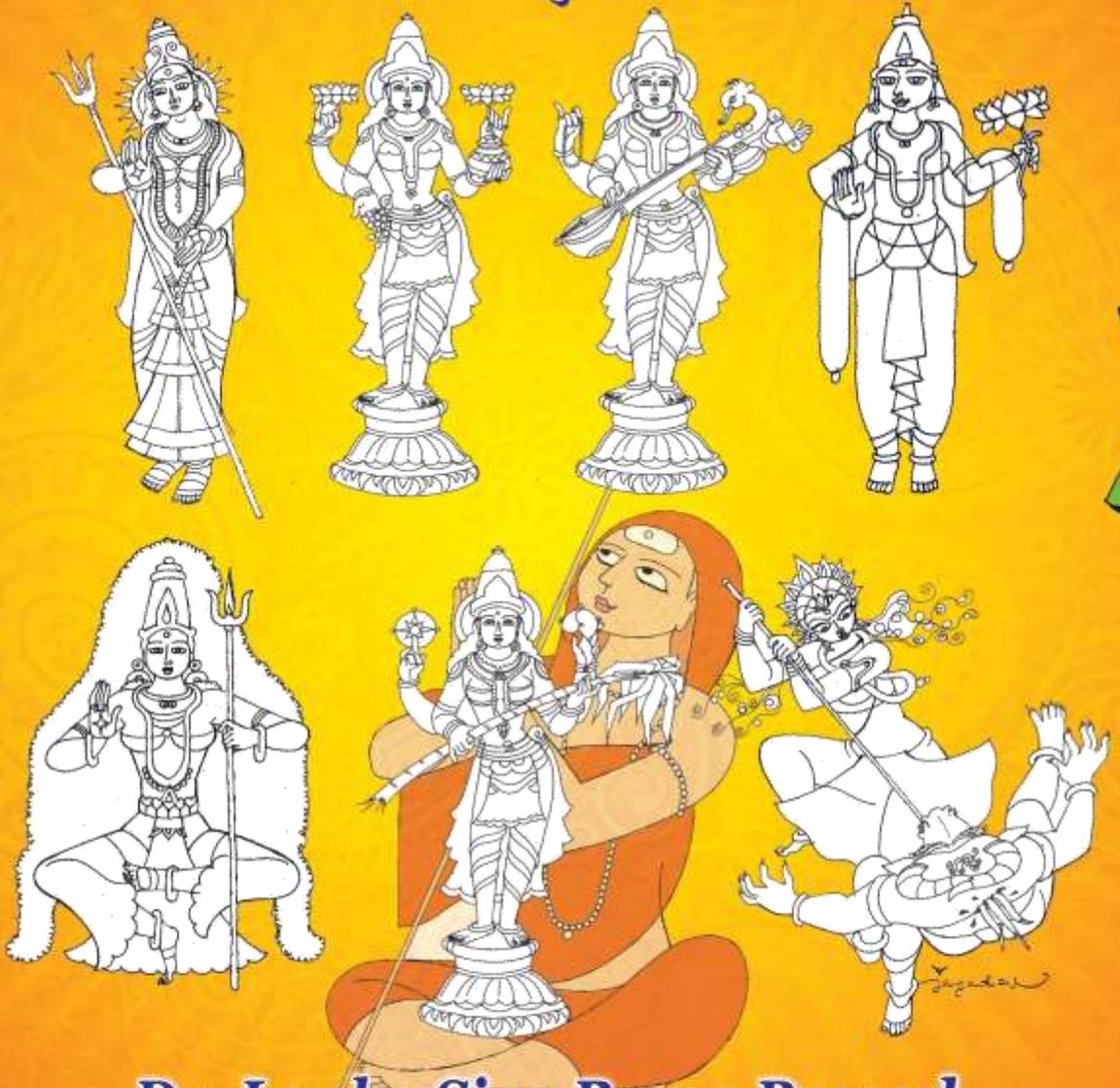
He is the founder of- WAVES (Warangal AIDS Voluntary Educational Society) that helped many AIDS victims.

As a founder- Director of Prasanthi Hospital- Warangal-Andhra Pradesh- he is well known among the poor and middle class public for his selfless service.

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